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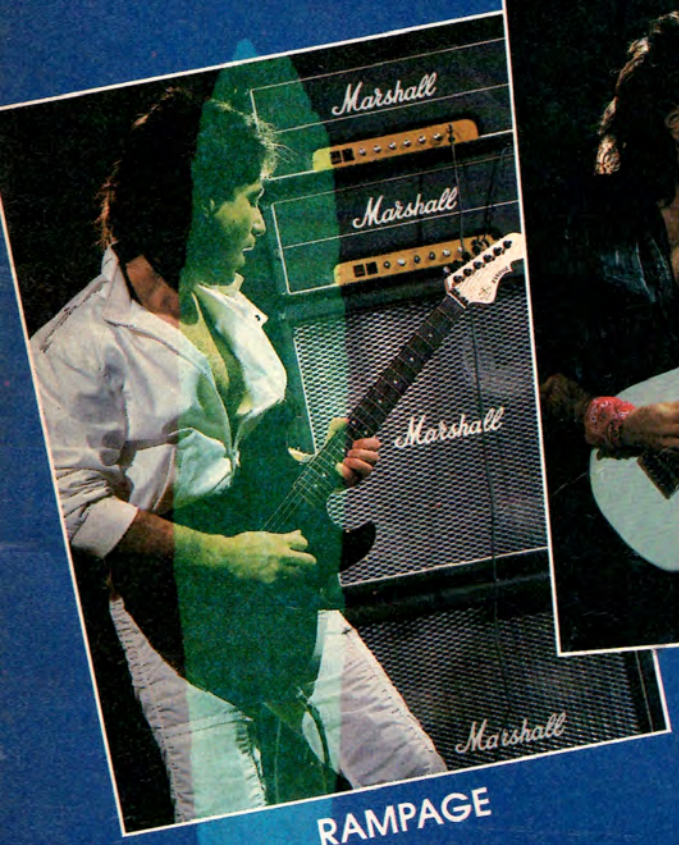

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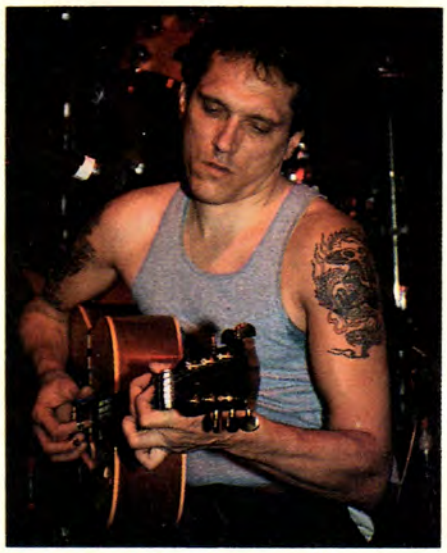

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Cover Photo of Randy Rhoads *by Ron Sobol/Rapid Eye*

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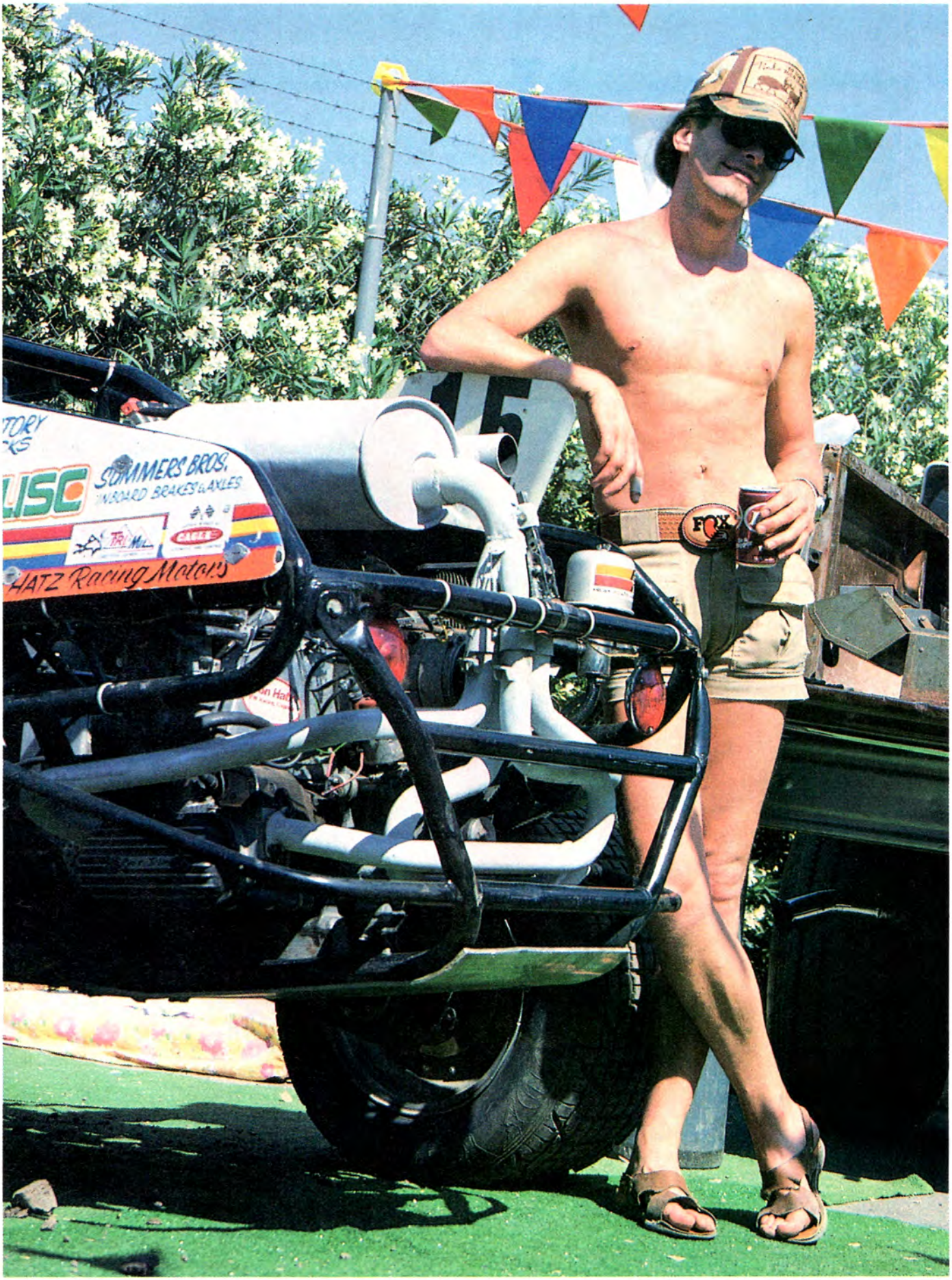


Dionne Eskelin/Pix Int'l

TED NUGENT

CurRenT eveNTS

Compiled by Marie A. Cruz

HOT CORNER

This month's newcomer on the rock block is FIERCE HEART, a match made in rock 'n' roll heaven, consisting of vocalist/bassist (and main songwriter) Larry Elkins and fierce guitarist Rex Carroll, who is considered to be the next rock guitar hero by our very own Buzz Morison. But when you listen to their new self-titled album, you might not be able to help but compare some of Larry's vocal tracks to Foreigner's Lou Gramm. When **GUITAR** asked Rex Carroll about it, he openly admitted the resemblance: "Sooner or later, somebody's going to make a comparison between Larry and Lou Gramm. I heard that right away. I think Larry's a little nastier. He can do more things with his voice and he's got that Paul Rodgers thing in there, too." How does Larry himself feel about the comparison? "I've heard that before. I don't go out of my way to sound like anyone, but yeh, when I picked up the first Foreigner album, I was very impressed by what Lou does. But Lou Gramm heard the album and so did his lawyers." In that case, what was Lou Gramm's favorite on the album? He picked *Search and Destroy*....

KISS YOUR AXE GOODBYE

Before you refer to your guitar as your "Axe," you may have to ask Gene Simmons for legal permission! It seems that Gene has recently become proud proprietor of not only the word "Axe," but the invention as well! As Gene Simmons tells **GUITAR** in the upcoming July issue, "It was so strange that guitarists referred to their guitars as axes and that there were no guitars shaped like axes. So I went and did a name search on the word and found out that nobody owned it. So I went and copyrighted it. Now I could legally stop anybody from calling their guitar an axe. The design of the bass is also something that I created. Not only did I get a copyright for the design, I also got a copyright for the invention." Nice going, Gene.

HELLO/GOODBYE

Hello to the two new members of GIRLSCHOOL: guitarist and former She member, Chris Bonnacci, and keyboardist/vocalist Jackie Bodimead. Goodbye to Kelly Johnson who has left GIRLSCHOOL to pursue a career a la solo.

Though it's not the first single off their third album, NIGHT RANGER's Brad Gillis and Jeff Watson have chosen *Seven Wishes* as the killer song on the album of the same name. Speaking of choices, Brad Gillis also feels strongly about his latest guitar "pick": He told us his Fernandes Strat is as close as heavenly possible to his favorite red Fender...

NEWS PRINT

Guitar newcomer and virtuoso-to-be YNGWIE MALMSTEEN will soon have an impressive lineup of albums to his name. His first instrumental album, **Yngwie Malmsteen's Rising Force**, originally available only in Japan, will soon be sold in America. It is scheduled for release before the new band album, **Marching Out**, with group members Jeff Scott Soto (vocals), Anders Johansson (drums) and Jen Johansson (keyboards) is released. It's destined to be hot. For those of you who can't get enough of Yngwie, check out **Third Stage Alert**, which he produced.

Glen Wexler

SHORT NOTICES

OZZY OSBOURNE'S right hand wife and manager, Sharon, recently contacted **GUITAR** to help her search for hot new players to audition for a new group featuring ex-Quiet Riot bassist RUDY SARZO and ex-Ozzy drummer Tommy Aldridge.

SQUEEZE is back in a London studio and working on their upcoming reunion Lp.

NEAL SCHON is busy in the workshop designing a new guitar for Gibson.

QUEENSRYCHE was voted #1 among the college headbanger radio stations as the best heavy metal band around. They reportedly left IRON MAIDEN way behind in the #2 slot. Sorry guys....

Our own T-BONE WOLK (Bass in the 80s) is playing bass on the new JEFF BECK album.

QUIET RIOT, minus Rudy Sarzo, is still intact and at work on their 3rd album. Right now they're on tour in South America, Mexico, Canada and Europe.

EDITORIAL

How quickly they forget. Wasn't it only a year ago that heavy metal was experiencing a kind of renaissance, along with the sound of the guitar, sending bolt after bolt of molten rock to the top of the charts? I mean, you had Def Leppard and Quiet Riot, Motley Crue, Ratt and the Scorpions, in addition to the mighty Van Halen chalking up the gold with genuine guitar-laden tracks, anthems they were called, with grungy, screeching guys in tight pants, flashing motherlode solos at all the hysterical girls. It was loud; it was bone-crunching; it was heaven.

So now what? A year later only Twisted Sister survives, and lamely, with a ballad. Look at your golden arches of the chart and you see nothing but ballads, soft rock, retreads, strange birds like Wham and Frankie Goes to Hollywood. David Lee Roth is imitating the Beach Boys, Phil Collins is imitating Frank Sinatra. And MTV is announcing a kind of moratorium on rabble-rousing, vowing to limit their heavy metal playlist—to remove any sexist and/or violent clips from the airwaves. It is, frankly, enough to make you sick. Wasn't it metal, after all, that put the M in MTV in the first place?

It's too soon to count HM entirely out, however. We've got Jimmy Page and Ritchie Blackmore back among us again, after all, and a load of follow-up albums to anticipate from last year's heroes, among them Motley Crue, Scorpions and Ratt. There is a Van Halen album in the can. True, Def Leppard's career has been set back by tragedy, and Quiet Riot has a lot to prove on their upcoming third record. But now we've got bands like Queensryche, Loudness and Metallica to carry the flag. And if they can't bring metal back to the charts again, then it's been 'underground' before. Metalheads have learned to survive there, even thrive, until the sound comes round again.

One thing is for certain; it always does.

STAY TUNED

Look for these new album releases of your favorites in the upcoming months:

JUNE: GARY MOORE's new Lp featuring ex-Deep Purple bassist/vocalist Glenn Hughes ...PETER TOSH's new album **No World War III**...JOHN WAITE's new album will be out this month and this time he'll be missing guitarist EARL SLICK who has joined the STRAY CAT's Slim Jim Phantom and Lee Rocker in PHANTOM ROCKERS ...Brian Setzer has gone astray with a new solo album ...JOHN COUGAR MELLENCAMP has completed a state-of-the-art recording studio in Bloomington, Indiana, as well as a new album due out this month...Norway's TNT debuts in America this month with **Knights of the New Thunder**....

AUGUST: Don't walk, run to the store for RUSH's new album....

WANTED: FUSION GUITARISTS

Legato Records is a new record label, formed by Mark Rosette, and devoted exclusively to the art of electric and acoustic fusion guitar. Mark is currently auditioning guitarists all over the world for his first two projects, a compilation Lp entitled **Attack of the Fusion Guitarists**, and a solo effort entitled **Quest of the Fusion Guitarist**. Anyone with a hot cassette demo or wishing to be on the mailing list, should write to:

Legato Records
Dept. B3, P.O. Box 347
Springville, CA 93265

Mark Weiss

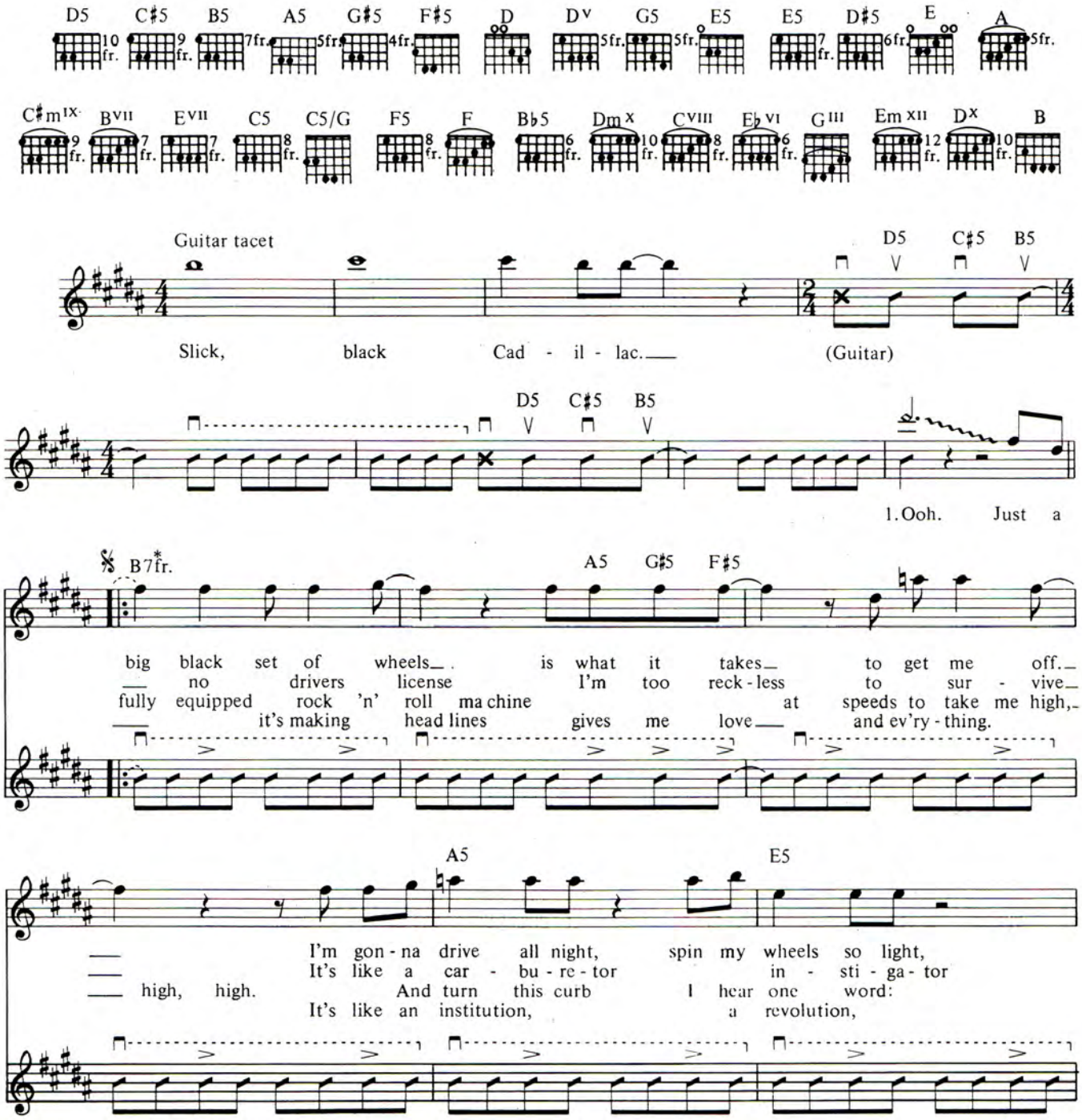
CARLOS CAVAZO

SLICK BLACK CADILLAC

As recorded by Quiet Riot

(From the album METAL HEALTH/Pasha BFZ 38443)

Words and music by
Kevin DuBrow



* Muffle chords with palm of right hand to give that chunky sound.

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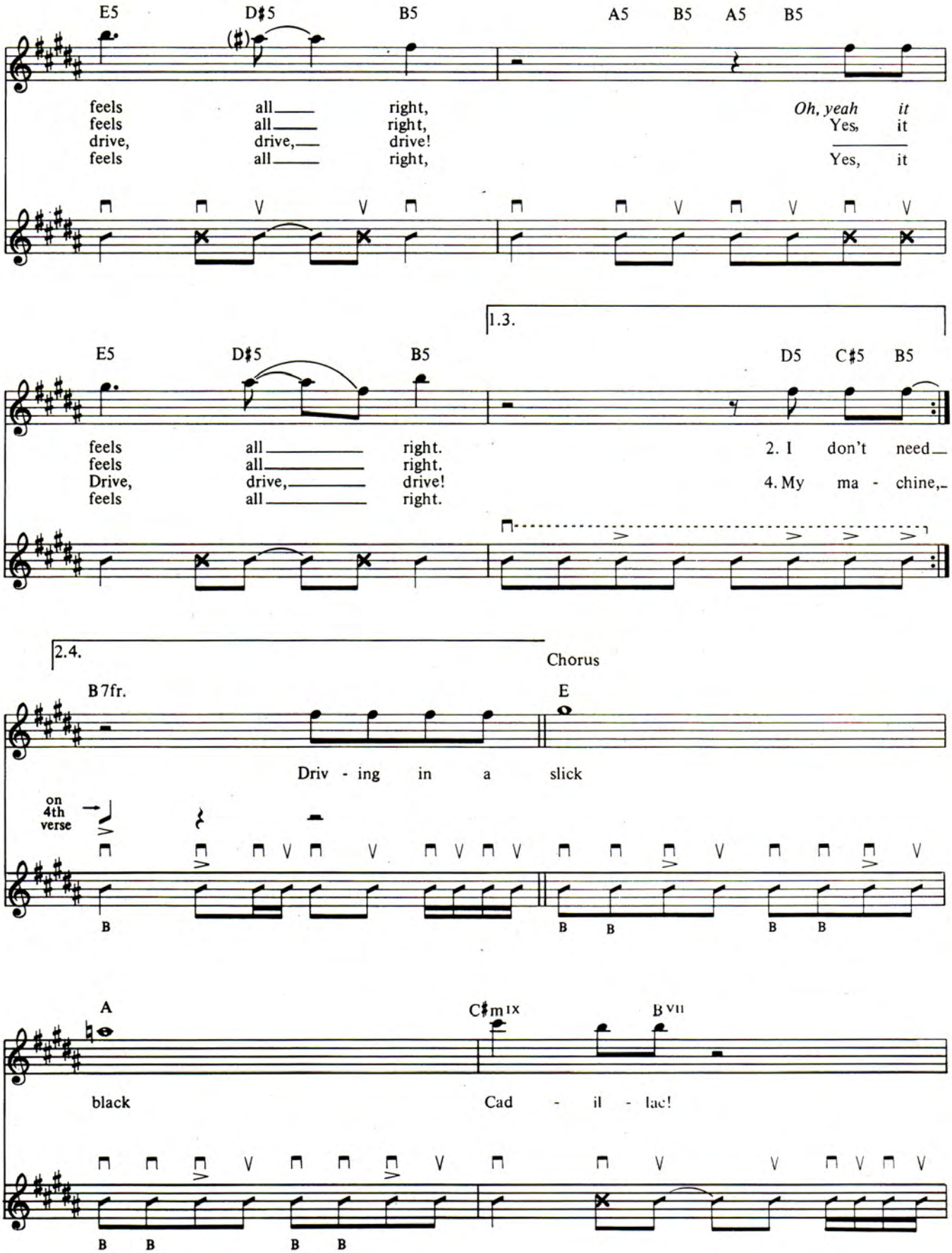
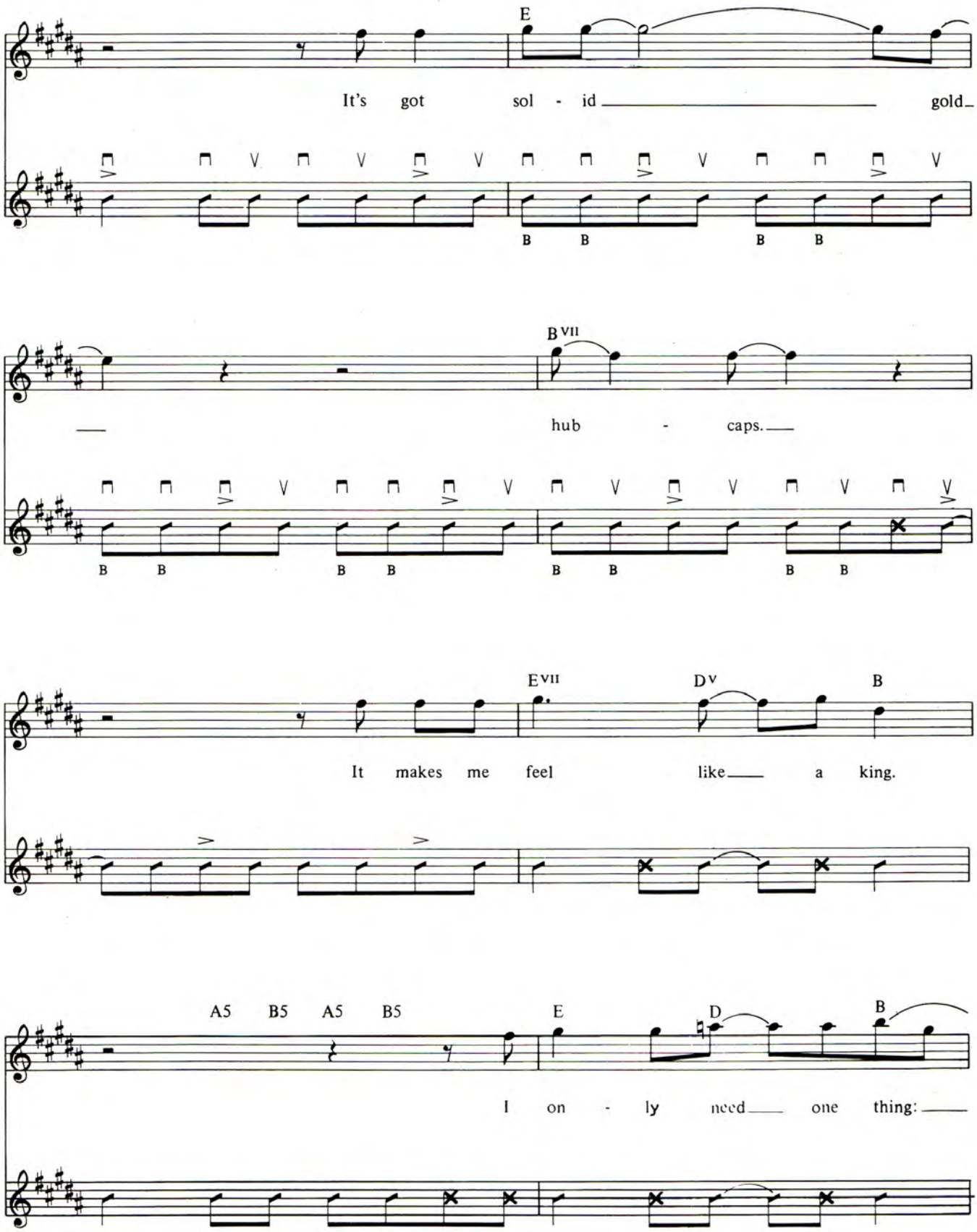
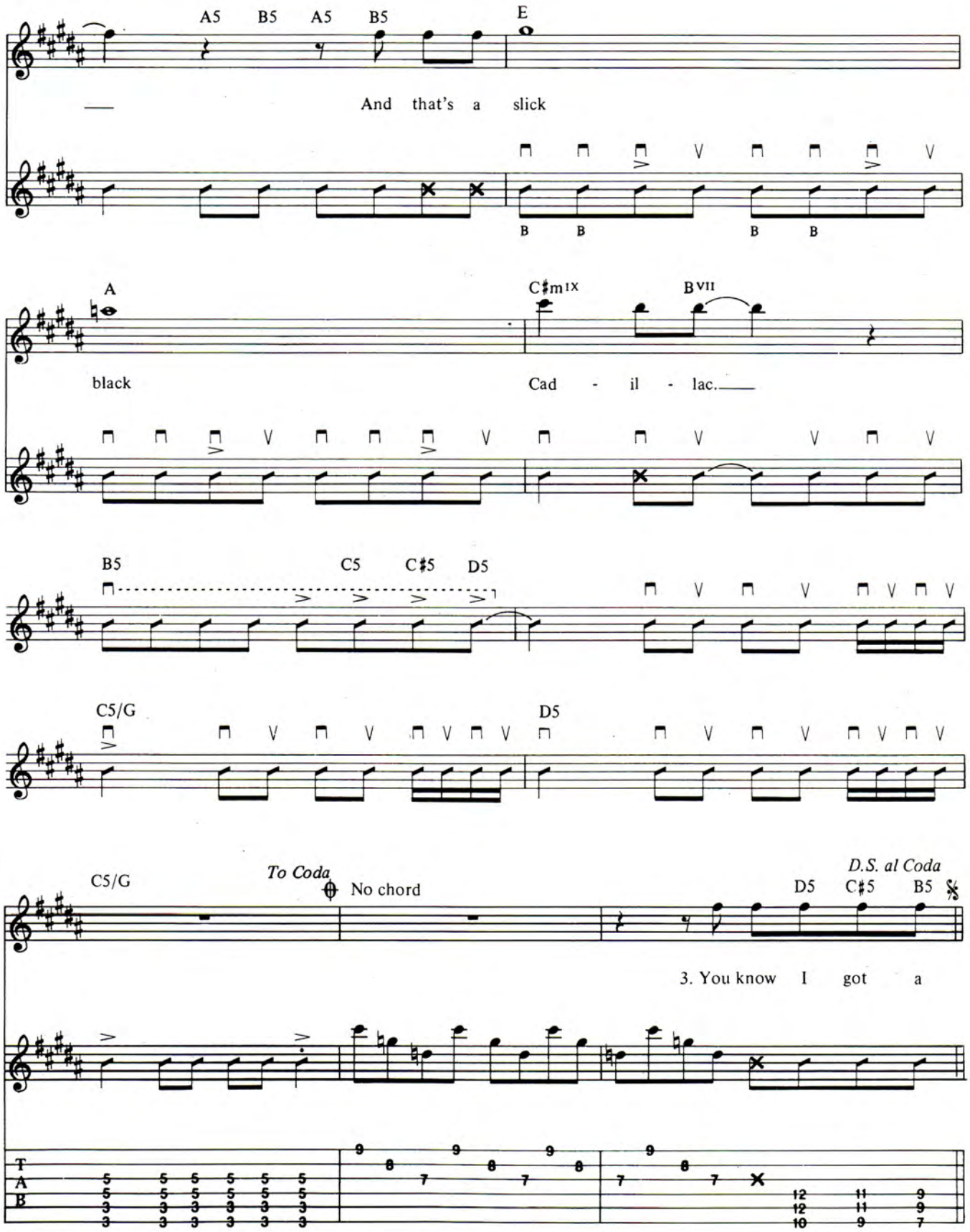
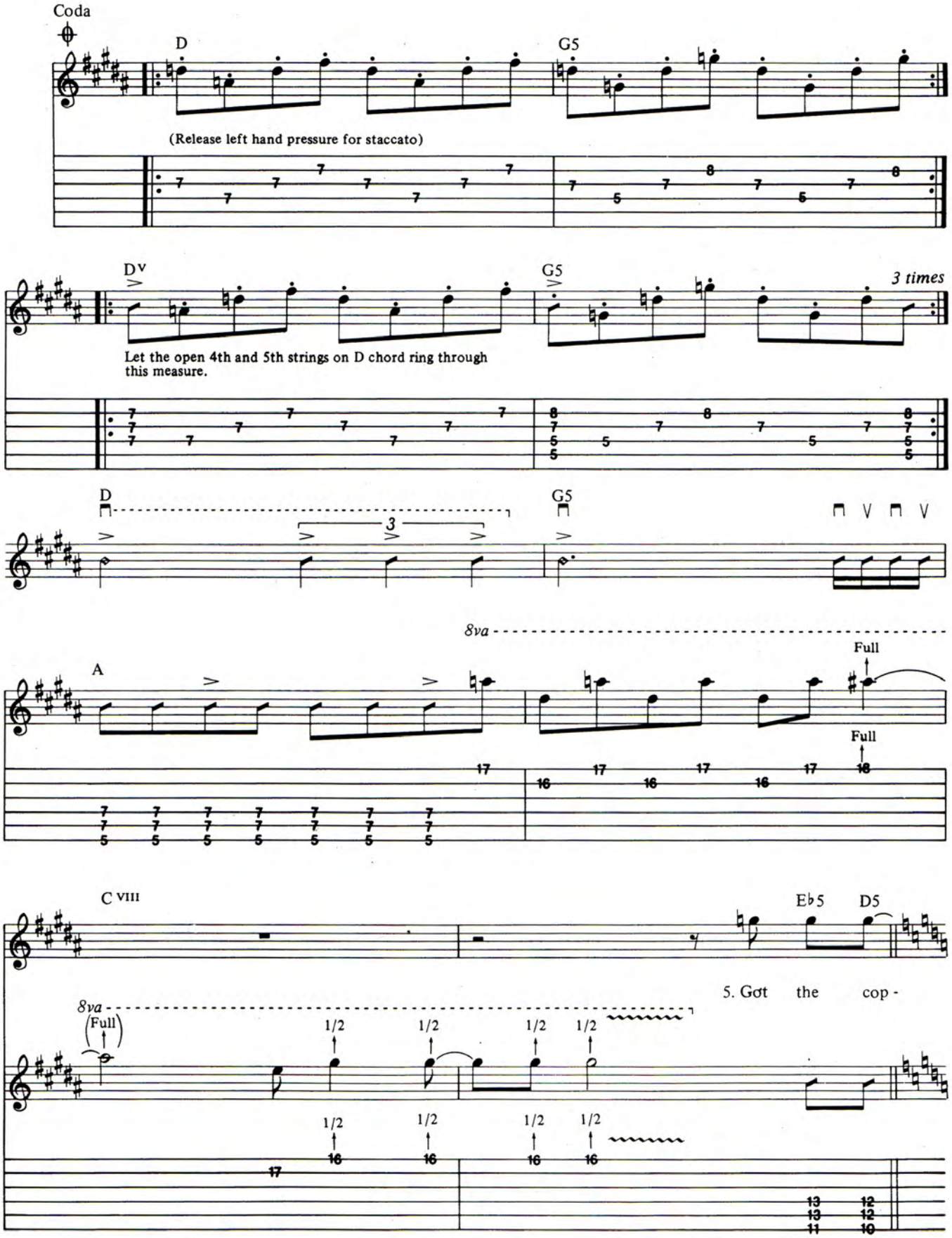

E5 D♯5 B5 A5 B5 A5 B5
feels all right, Oh, yeah it
feels all right, Yes, it
drive, drive, drive!
feels all right, Yes, it
1.3.
E5 D♯5 B5 D5 C♯5 B5
feels all right. 2. I don't need
feels all right.
Drive, drive, drive! 4. My ma - chine,
feels all right.
2.4.
Chorus
B7fr. E
Driv - ing in a slick
on 4th verse
A C♯m IX B VII
black Cad - il - lac!


E
It's got sol - id gold
B B B B
B VII
hub - caps.
B B B B B B B B
E VII
D V
B
It makes me feel like a king.
A5 B5 A5 B5
E
D
B
I on - ly need one thing:


A5 B5 A5 B5 E
And that's a slick
B B B B
A C♯m IX B VII
black Cad - il - lac.
B5 C5 C♯5 D5
C5/G D5
C5/G To Coda No chord D5 C♯5 B5 D.S. al Coda
3. You know I got a
T A B


Coda
D
G5
(Release left hand pressure for staccato)
D
G5
3 times
Let the open 4th and 5th strings on D chord ring through this measure.
D
G5
3
8va
A
Full
Full
C VIII
Eb5
D5
5. Got the cop -
8va
(Full)
1/2
1/2
1/2
1/2
1/2
1/2
1/2
1/2

Strum same as first four verses

C5 Bb5 A5 G5

pers on my trail;— Just for me—
— just what happened— I dis - ap -

Bb5

— an A. P. B.— yeah, yeah.— Their si - rens spin - ning, it's
peared to their sur - prise.— I got a Cadillac mon - key—

F5 F5 E5 C5 Bb5 Bb5 C5

me who's win - ning, they're af - ter— me, they're
on my— back and I don't— mind, *No, no*

1. 2.

F5 E5 C5 Eb5 D5 C5

af - ter— me. 6. For I know— Driv - ing in a
I don't— mind.

Chorus (strum as in first chorus)

F Bb6fr. Dm x C VIII

slick, black Cad - il - lac. It's got

F Bb5 C VIII

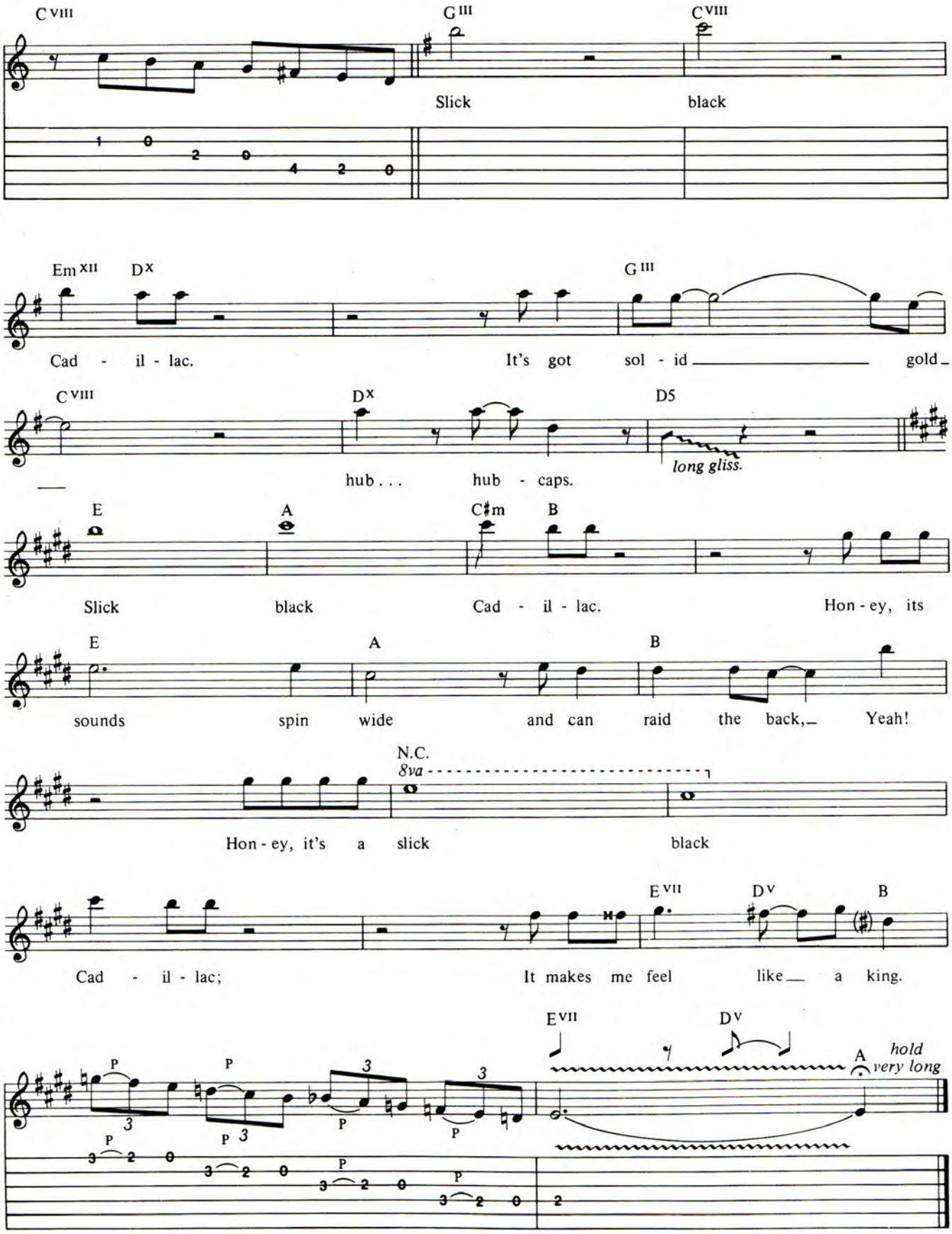
sol - id— gold— hub - caps.— It makes me

F Eb VI C VIII Bb5 C5 Bb5 C5 F Eb VI C VIII

feel like— a king. I on - ly need— one thing —

Bb5 C5 Bb5 C5 F Bb VI D x C VIII

— And that's a slick, black Cad - il - lac.


C VIII
G III
C VIII
Slick
black
Em XII
D X
G III
Cad - il - lac.
It's got sol - id gold
C VIII
D X
D5
hub . . . hub - caps.
long gliss.
E
A
C♯m
B
Slick
black
Cad - il - lac.
Hon - ey, its
E
A
B
sounds spin wide and can raid the back, Yeah!
N.C.
8va
Hon - ey, it's a slick
black
E VII
D V
B
Cad - il - lac;
It makes me feel like a king.
E VII
D V
A
hold very long

Send to:

Letters

PO Box 1490
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New York
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Dear Mr. Wolk,

I disagree with your statement that Paul McCartney played a Hofner bass on **Sgt. Pepper.** It almost certainly was a '63 Rickenbacker, given to him by the Rickenbacker Co. on the Beatles '65 American tour. I have photos from the **Rubber Soul** recording sessions (fall '65) of McCartney with the red Rickenbacker (with two capos on the 5th fret, no less!) that he later painted psychedelic and later shaved down to the natural finish. On *Getting Better* there's really no way the Hofner could play that high G down to the low G (on the 'E' string) and be in tune ... the intonation design of the bridge just couldn't allow it. The film clip video of the Beatles lipsynching *Paperback Writer* and *Rain* shows McCartney playing his Hofner. It was his image. Photos taken from that session in the Beatles Monthly Book show him playing the Rickenbacker. Incidently, that bass, as made in the 60s, has just been reissued by Rickenbacker.

Rick Hayden
Ft. Lauderdale, FL

Dear **GUITAR,**

I read the February issue and I think Blackmore should take a few years off to listen to the new generation of guitarists and learn how to play guitar. Maybe Blackmore should look at the Guitar Wars and see who beat him. I don't understand how Blackmore can say that no new guitarists impress him! Maybe it's because he can't do half of what they can do. Randy Rhoads, Don Dokken and Adrian Vandenberg, just to name a few, are ten times better than Blackmore. Send Blackmore back to the old school and let's see some more Van Halen and Rhoads (without Kevin DuBrow).

John Bjerga
Barrington, IL

Dear **GUITAR,**

Thanks so much for the Classics Issue. In an age when rock guitar is increasingly influenced by financial concerns, and when the silliest collection of overly made-up guitar wielding fools constantly invade my radio and TV, I desperately miss the days when music was a guitarist's primary motivation. Finally, someone has given me what I need. Now, I'll contentedly await your publication of *Captain Nemo* by Michael Schenker, who is surely the last bastion of honest and soulful hard rock guitar.

Tom Joyce
Middlebury, VT

Dear Editors,

My main and only beef to pick with you is that on your Bass Wars line-up, you left out the guy who is far and away the finest bassist around, Billy Sheehan. Any educated ear would recognize his talent as unsurpassed by anyone, famous or not. I suppose his lack of national exposure is the reason he wasn't included on the elite list, but I'd bet my last guitar pick that one-on-one, Sheehan could out-play any of the listed super guitar stars any day of the week.

Jeff Hartzell

Roger Sadowsky replies:

In last month's *On the Case* column I stated that the Unicorn Riverhead Bass was an illegal patent infringement of the Steinberger micrometer tuning system. In fact, the legality of this system is something that is beyond the scope of my expertise. I extend my apologies to my readers and to Riverhead and Steinberger for any inconvenience this may have caused.

Roger Sadowsky
New York

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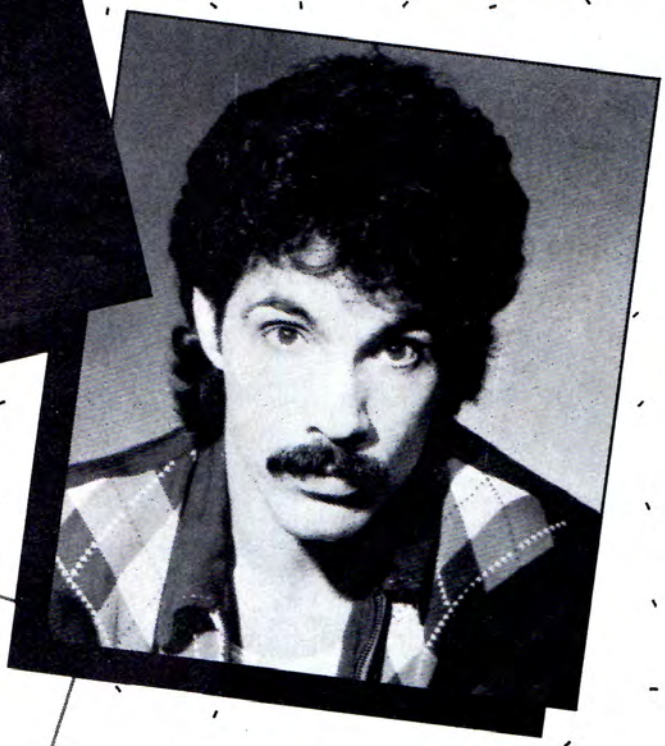

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IN THE LISTENING ROOM

Musical selections by John Stix

Judas Priest

It's not hard to believe that many of the young metal bands of the 80s sat at the proverbial knee of Judas Priest, listening to works like **British Steel** and **Hell Bent for Leather**. Tapping in on that defenders-of-the-faith attitude, we directed guitarists Glenn Tipton and K.K. Downing toward some easy chairs In the Listening Room.

1 *Happy* from **Play Thru Me**, by Phil Keaggy/Sparrow 1062

GLENN: This is very good, very listenable. It's got a good beat and it's very professional. It's like an American Jeff Beck in terms of the backing music.

K.K. The song and the backing is a pedestal for the guitar. The sound is nice and there were nice things played and it's the type of backing that is quite easy to play over. If you've got a backing of Em and this riff underneath, then it can be difficult to play. There's not much scope to play over. This type of backing is so loose and free, it gives the guitar player freedom to go anywhere he wants. It's great from a guitarist's point of view, because it was set up for the player. He had a good sound and basically if you've got a good sound and a certain amount of ability it's going to sound good over that backing.

GLENN: Kenny hit it on the key there. That backing for a jam is something we'd love to play over. It would fetch things out of you. You've got to give credit to the people who are backing him.

K.K.: Lynyrd Skynyrd used to do a couple of songs which I thought had quite interesting chord patterns. They were jamming away, it sounded good, and the chords were really easy to play over. I picked up the chord sequence and saw you could virtually go anywhere on the guitar.

2 *A Whiter Shade of Pale* from **Through the Fire** by HSAS/Geffen GHS 4023

GLENN: I'll tell you something that annoys me about that guitar solo. You've got such a melodic song, and if that was me playing the break, I wouldn't want to put a million notes into it. Why does he have to put those runs and chromatic scales in there? *Whiter Shade of Pale* is a classic track, and you need play no more than that melody. Maybe that's a fair comment, maybe it isn't. It did have a great guitar sound, a little bit like Boston. Why on earth put those scales in? They're trying to show you what they can play. I know that everybody is tempted to do that and we are sometimes, too. The first time he played it straight through is all he should have done. The actual performance and the beginning of the song is great. I like the acoustic opening a lot.

K.K.: If the solo had been arranged where it built up slowly he could have finished with a tasty melodic fast thing.

GUITAR: It was from the live Neal Schon/Sammy Hagar collaboration.

GLENN: I thought it was Journey. It sounded like Neal Schon and he is a bit of a culprit at that. I'm not knocking him; he's a good guitarist. The actual guitar sound, the start of the track and the overall performance, in general, I found very good. I enjoyed it.

K.K.: Hendrix should have done this song.

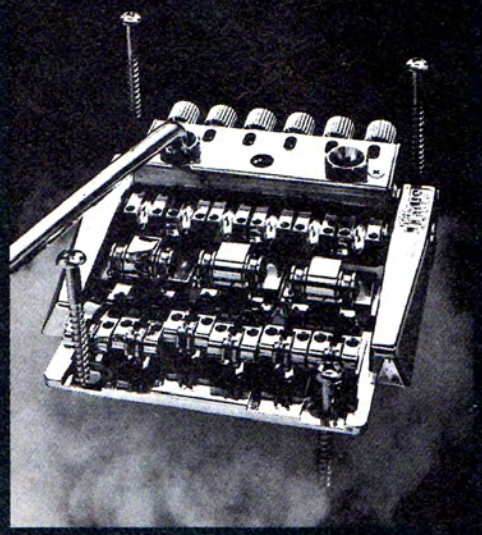
GLENN: Feel is the key. You can always throw those fast runs in at the end of the song. You've got to say something with a solo and you've got to say it with feel.

K.K.: On a song like this, every note for the first half of the main guitar solo should send shivers down your spine. Then he could have worked his way up. When you've only got four bars you still try and go through all the gears.

3 *Rock of Ages* from **Pyromania**, by Def Leppard/Mercury 810 308-1 M-1

K.K.: It's been a long time since we've heard an album that you can't fault in any way. **Boston** was the last album that springs to mind in that category. It's nice to see a perfect album crop up every now and then. It's obviously at great expense. Even when we were doing our first album there were bands like Queen and Supertramp that were spending six or nine months on an album. The result can be heard on the first and second Queen albums. Then you get **Boston** and now **Pyromania**. A lot of care and attention has been taken on this and it shows. ■

CARLOS ALOMAR...
ON TOUR WITH WASHBURN



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OPEN EARS

by Steve Morse

On the Road part 1

Steve Morse, former leader of the Dregs, now fronts the Steve Morse Band and farms his own land in Georgia. His new album, **The Introduction,** is available on Elektra/Musician.

Everybody who plays guitar has got to put in time when they're not on stage. For instance, I've made an outline of a typical day. The first thing you do is wake up, hurry down to the lobby of the hotel and wait. Then you travel for hours, another form of waiting, and then you eat. You go to your hotel and wait to check in. Head for your room, make a few calls, wait for your bags to arrive and travel to the sound check. Usually the p.a. isn't ready yet or "there will be power in a few minutes." After that, on a good day, you go back to the hotel, take a shower, get your clothes and wait for your ride back to the hall. If you arrive early enough there might be dinner for the band and crew. Usually I miss that. The rule is to eat as soon as you can, so you have a few hours before the show. It's a fact that when you eat you get sluggish. If you go on with a full stomach you're not going to have as much energy. After you eat, you warm up, change your clothes and make a set list. You play the set, review the show with the band right after you get off stage, and talk to the press and radio people. You wait for a ride back to the hotel, get to your room, arrange your suitcase, check your travel plans and make a wake up call. Joeysguitartabs.

The point is, you spend a lot of your time during the day just waiting. You spend very little time on stage, compared to all the other things you've done. You almost never have the chance to say, I have nothing to do, I may as well practice. The only place you'll find that time is if you don't need to sleep. And I don't know many people who are like that.

What I've always tried to do is take advantage of some of that waiting time or travel time by keeping the guitar with me at all times, even if I'm going to the hotel to take a shower. I don't bother putting the guitar in the trunk of the car. I put it in a gig bag and hold it between my legs. Wherever you can sit, you can add a guitar in a gig bag. I've found that I can usually convert about half of my waiting time into practice time. I talk to a lot of musicians who say, "You know how it is on the road. I can't practice." It's true—if you wait for a good time to practice, you won't practice. You've got to make time. One of the ways to do this is if you always have your guitar with you. If you let your guitar go with the equipment the only time you'll see it is when you're at the gig, and that's usually the time you have to solve problems. If you need a big heavy case for flying, put the case in with the equipment, and take your guitar with you in a gig bag.

There are many problems you can encounter when you get to the club. Beforehand, you've paid people to call in advance of the date to make sure the p.a. is the right number of channels, there are a certain number of microphones and a certain number of watts of power, along with the possibility of at least two different monitor mixes. When you get there you find there's less channels, the p.a. is incredibly small and won't do the job, there's one monitor mix, if that, and the professional stage lighting works out to be a few lamps and no one knows how to set them up! The list of things that can go wrong is almost as large as the list itself. Your reservations at the hotel will be a different price than the travel agent told you and the directions on the road will almost always be wrong. You make as many plans as possible and then you prepare yourself to do everything over. Generally about 75% of the things will be right for each gig; it's never 100%.

If you've got the same p.a. night after night you can get by without a soundcheck in some cases. What you absolutely have to have is an equipment check. That means going on and testing every sound you're going to use during the show. You need to play at full volume to make sure nothing vibrates or blows up. You need to make sure all the cords work. The next most important thing, if you have acoustic drums, is to put them through the p.a. and play them at full volume with the rest of the band, which tends to resonate them. The drums are practically sympathetic resonators before they are drums. Certain bass notes will cause a tom to sound like it's feeding back on a low pitch. These are things you have to find out. Third in importance for us is balancing other people's relative volumes in the monitor system. For some bands the monitors are first priority because their vocals will be out of tune if they don't have enough of a level where they can hear the pitch. This will vary from band to band. I always say the monitors are just for the psychological well-being of the band members. The equipment and the sound of the drums up front is for the audience. End of Part One. Stay tuned. ■

GUITAR SECRETS

Warming Up

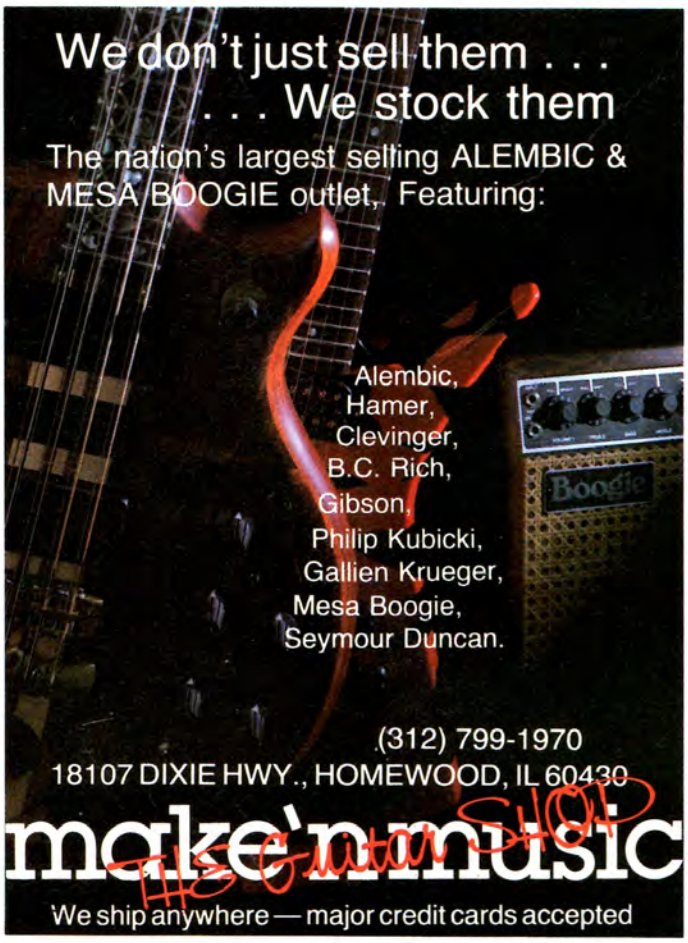
by Elliott Randall

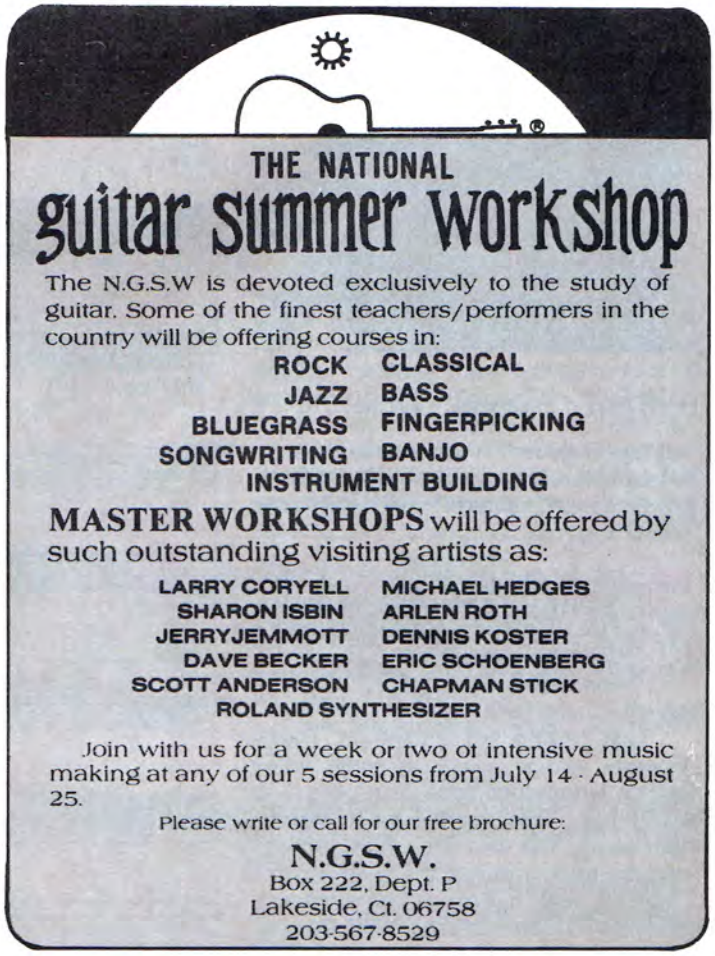
Elliott Randall is a prominent New York studio guitarist who has worked with Steely Dan, Peter Wolf and The David Letterman Show Band.

When you play in a lot of different bands, as I have (from David Letterman to Deniece Williams), you can't help but notice that whatever the music, the horn, string and percussion players always warm up. Everybody warms up except the guitar player. We are notorious for not warming up. So before I go on stage or do a date I do my best to singlehandedly reverse that trend. I'll sit down in a quiet room for a couple of minutes and do this exercise. Many students may think it's cut and dry because it's not flashy or something you could apply every day to a tune and sound like a brilliant lead guitarist. But what this exercise will do is strengthen the fingers of the left hand and the right hand wrist. It has a lot to do with the independence of up and down picking. I believe that you should pick both ways, all down or all up and down, depending on the situation. The two have to sound differently because the motion of the pick is different.

The exercise is a very simple chromatic scale that most of you have probably had in one form or another. It starts with an open low E, then you work your way up with the first finger on the 1st fret, second finger on the 2nd fret, third finger on the 3rd fret and fourth finger on the 4th fret. Then you play the open A string and four fingers on four frets until you end up on the G♯ 4th fret of the high E string. It starts getting different because you must keep picking up and down. When you cross to the open A string you would be tempted to start with a down pick. But if you keep the up and down picking going you wind up with an upstroke. When you get to the G string you don't want to play the B note in the 4th fret and then the open B string, so there again you have to change your picking pattern. The B♭ on the G string 3rd fret is a downstroke, so the open B string is an upstroke. When you get to the G on the high E string you start coming back down. The G on the 3rd fret of the high E string is an upstroke and so on.

Start picking this exercise reasonably slowly and let the speed build by itself. In a couple of weeks, you'll find yourself flying through the exercise, which of course means you have to be careful, because you're not doing it only for speed. You're also doing it for coordination. It strengthens your fingers and you wind up getting used to true guitar positioning, which is assigning one finger per fret for a span of four frets. The other thing to watch is your right hand. In terms of picking, the wrist has the most important function on the entire right arm. It should not come from the arm itself. If you do that you'll slow yourself down by using the entire weight of the forearm. What you want to do is pick from the wrist. ■





Bass in the 80s

UNDER THE GUN

As recorded by Kiss

(From the album ANIMALIZE/Mercury 822495-1)

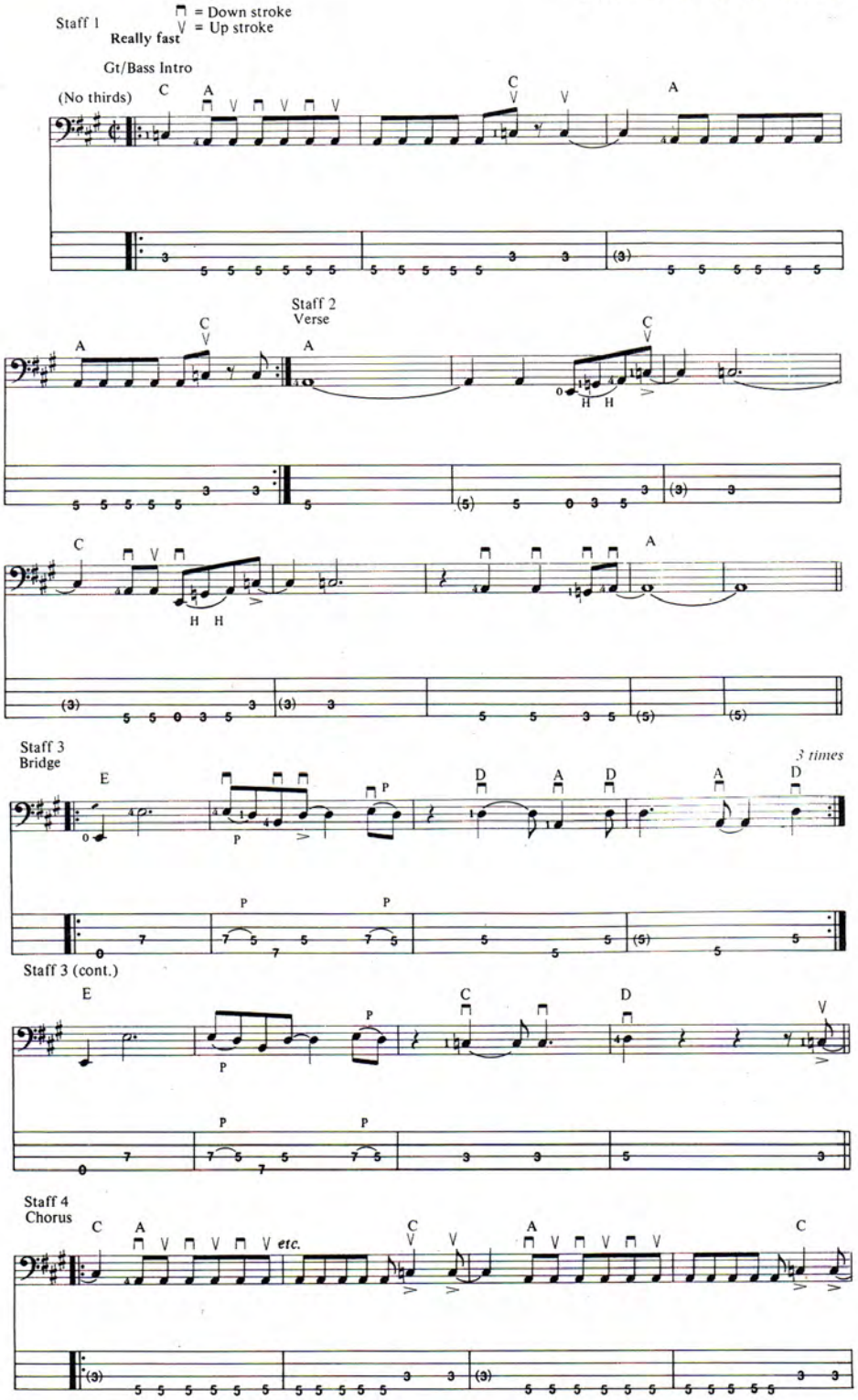
Words and music by Paul Stanley, Eric Carr and Desmond Child

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

This is one of the more frantic records I've ever heard, but there's a lot of 'd' tricky riffin' goin' on by Gene Simmons. The tune is off the **Animalize** Lp and for flat-out straight-ahead rock, you can't beat Kiss.

Last month we looked at Toto's *Rosanna* and checked on some hammering techniques used in a pop rock kind-o-bag. This month we'll feature hammering riffs but in a hard rockin' format. I must admit that G.E. Smith and I have a real raveup at soundchecks playing these kinds of crazy wild grooves.



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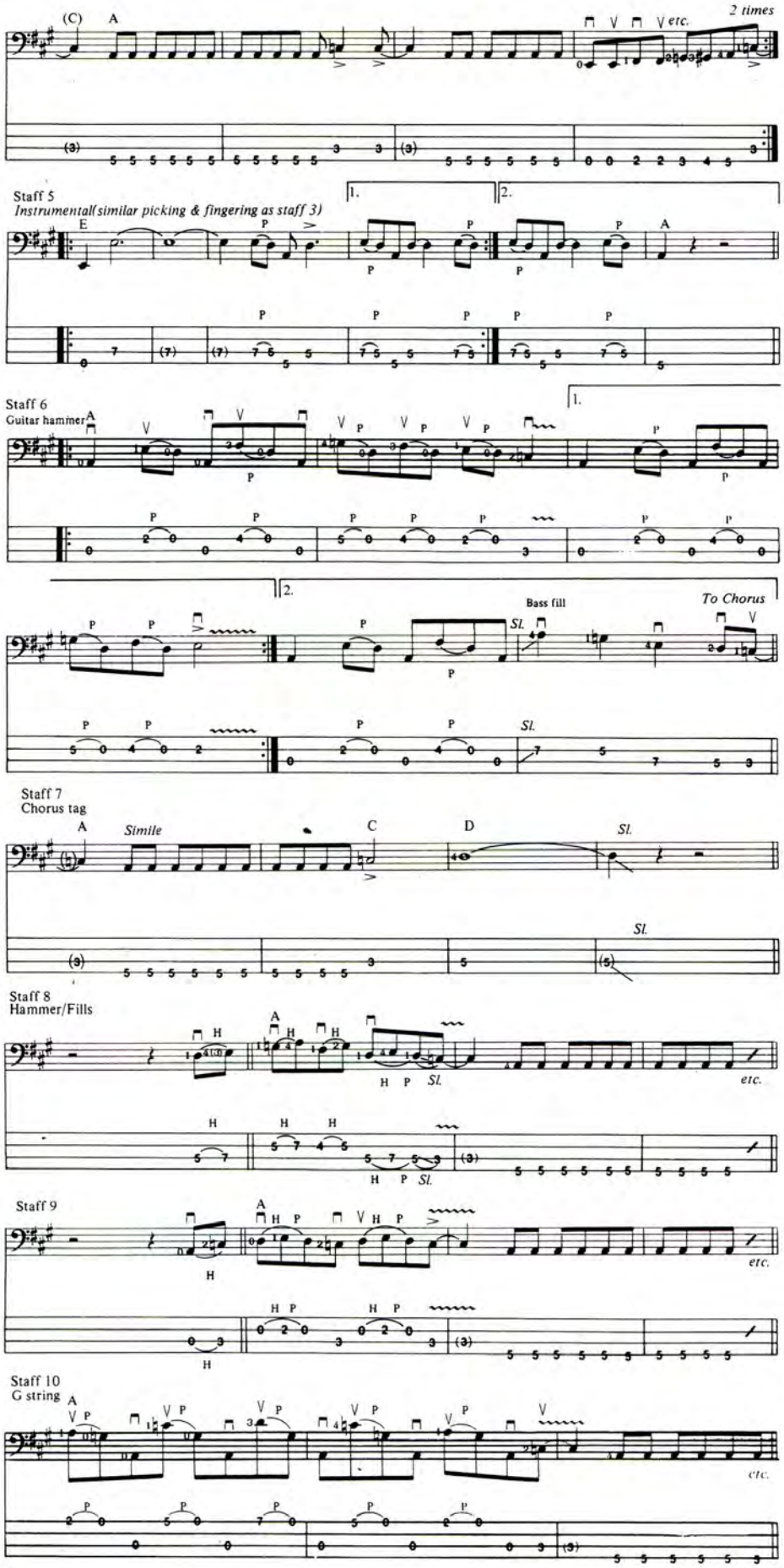

It's reminiscent for us of early Yardbirds, Cream and Zeppelin. But I can dig where Gene Simmons is coming from. Crank out the volume and let's rock 'n' roll real fast!

The intro is straight-ahead eighth notes picked up and down with upbeat kicks every other bar. This part comes round again in the chorus. Sounds to me like Simmons is using a real high-end setup with round wound strings and a Marshall amp. You might want to nail those upbeats in bars 2 and 4 with an upstroke. See Staff 1.

Counting cut time is like counting a real 4/4: (1-2-3-4) except it's one and two and. Eighth notes go by as if they were sixteenths. That's the only trick to cut time ¢. I like the way drummer Eric Carr's foot is keeping an eighth note pulse so Gene Simmons can open up the verse with a whole note. The first of many hammers is in bars 2 and 4, and really kicks that C♮. See staff 2.

The bridge goes to an E chord and the guitar and bass riff together off a standard blues thang, followed by band kicks in bars 3 and 4. I like the setup into the chorus. The eighth note kick in bar 8 takes you back to the intro/chorus line. See staff 3.

That eighth note kick becomes a real theme setting up every other bar in the chorus and verse. How about that walk up in bar 8 to turn the chorus around? See Staff 4.

In the instrumental, the bridge pull off riff is displaced to the second beat of bar three, thus getting further mileage on the lick. See staff 5.

Next there's a big breakdown which features a pull off hot lick by Mark St. John. But lead guitarists beware, we bassists can rock too. Let's learn it. See staff 6. Slow it down and be real precise on the D string positions. Practice this without moving the left hand and strengthen each finger. I would pick everything up on the D string and down on the open A string. If you like, pick the A string and use your third finger to pluck up on the D string. That's the way I like to do it. A simple blues figure takes you back to the chorus.

There's just a hint of half time in the last chorus,with a big half note which took me by surprise. There's a big whole note and slide, then back to the top and let's rock. See staff 7.

Staves 8 and 9 are some hammered riffs to get under your belt to keep up with your fave lead guitarist. Why should they have all the fun? Staff 10 is a flashy riff that Billy Sheehan wouldn't think twice about using. Joeysguitartabs.

So we can rock with heaviest of them all. This is Bass in the 80s. See ya on MTV.

Bass Line For
FLYING HIGH AGAIN

As recorded by Ozzy Osbourne
(From the album DIARY OF A MADMAN/Jet FL 37492)

Tune down 1/2 step:
⑥ = E♭ ④ = D♭
⑤ = A♭ ③ = G♭

Words and music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderate Rock (♩ = 124)

Intro

A5 D/A A5 𝄋 A5 D/A G5 D5

C5 G5 Verse A5 A5 D/A G5

(G5) D5 1. C5 G5 2. N.C. *To Coda*

A5 G5/A D5/A C5/A *To Coda*

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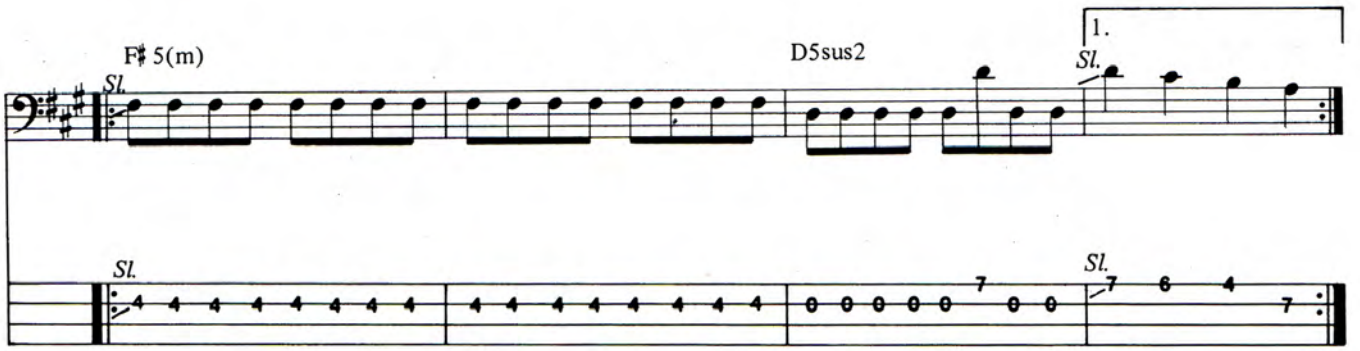
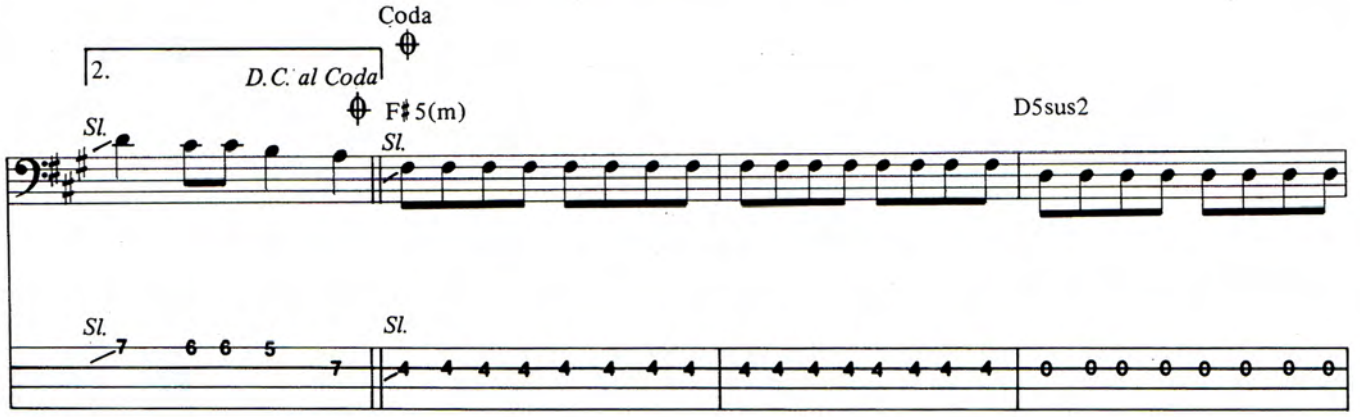
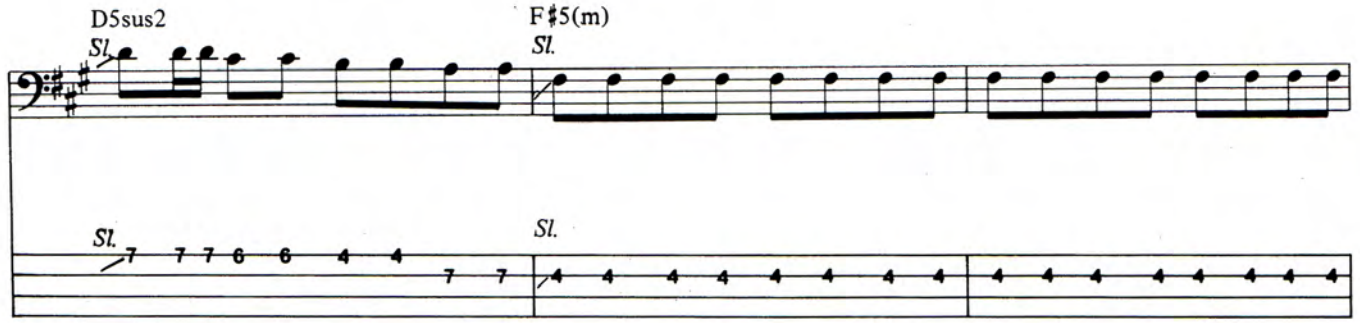
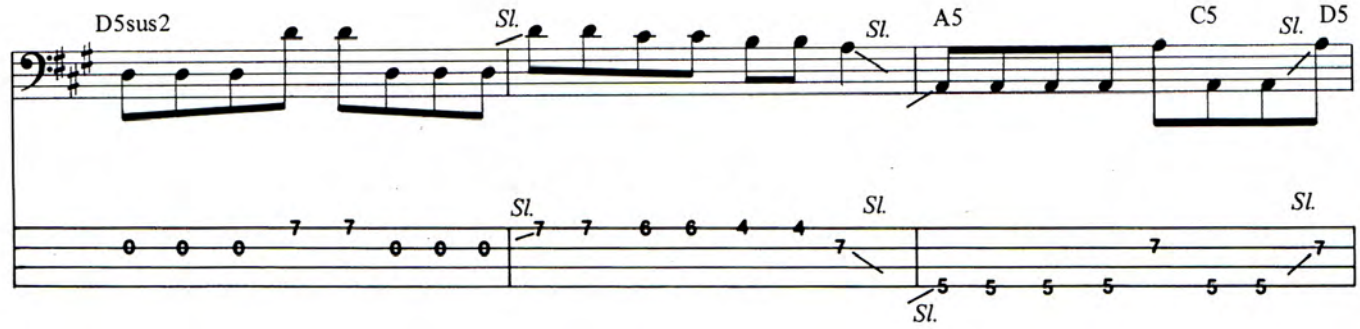
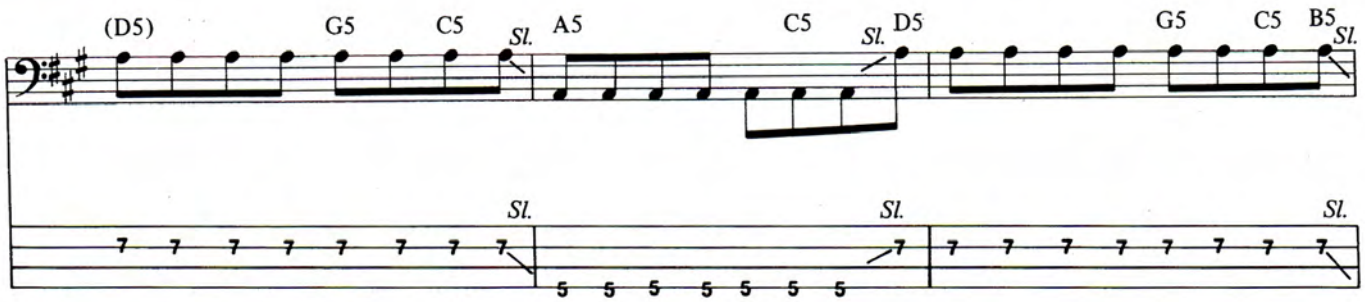
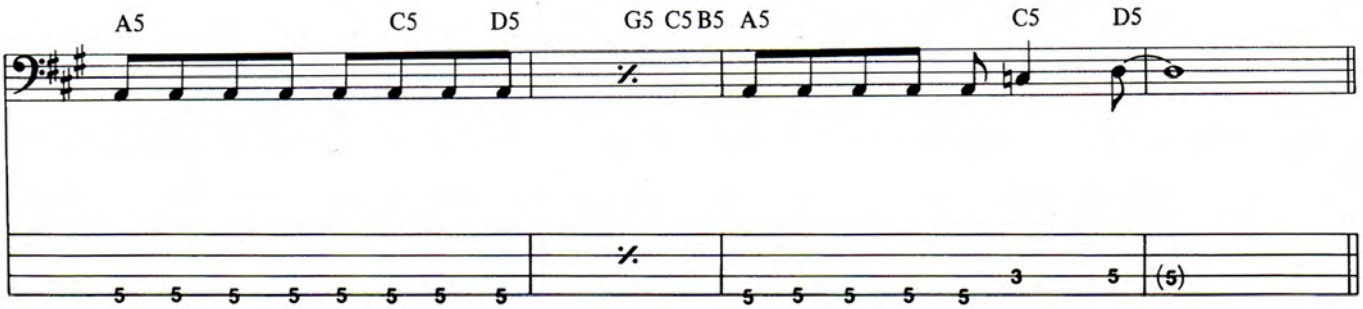

F♯5(m)
D5sus2
1.
Sl.

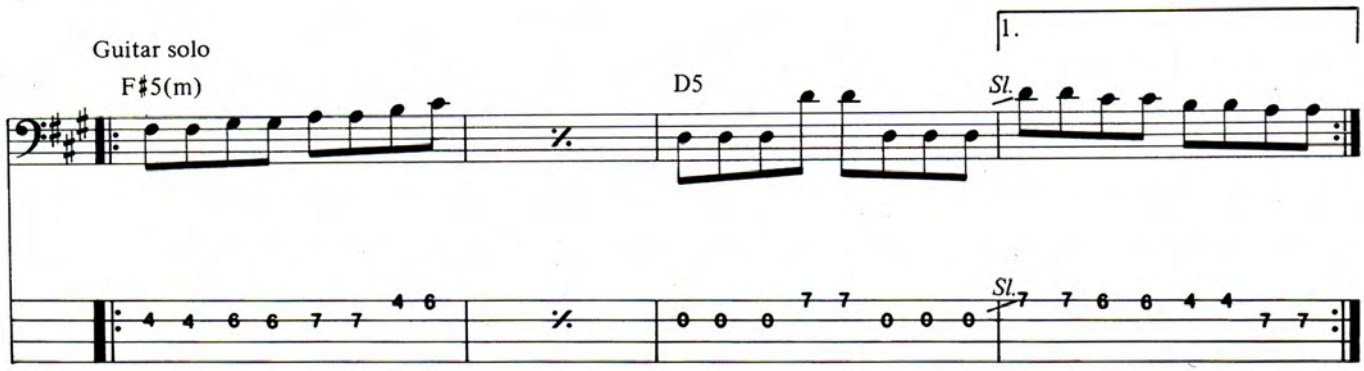

Coda
2.
D.C. al Coda
F♯5(m)
D5sus2
Sl.

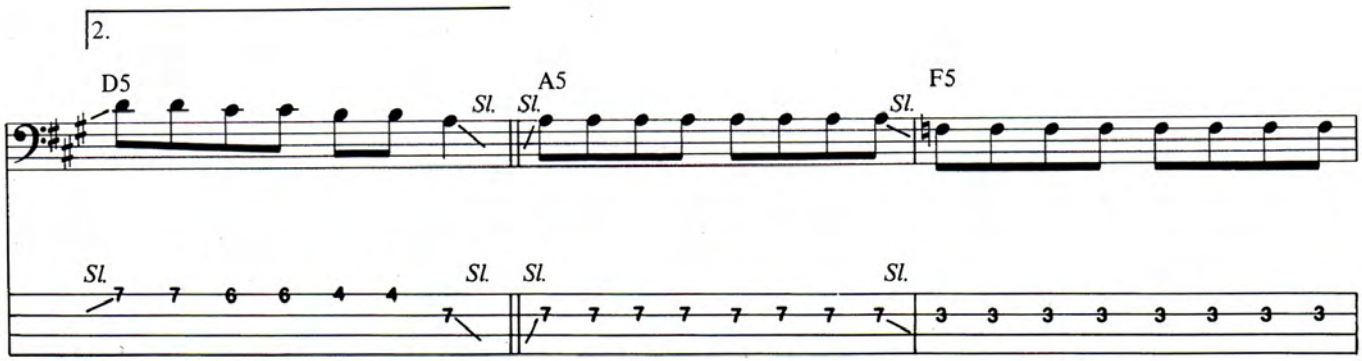

D5sus2
F♯5(m)
Sl.

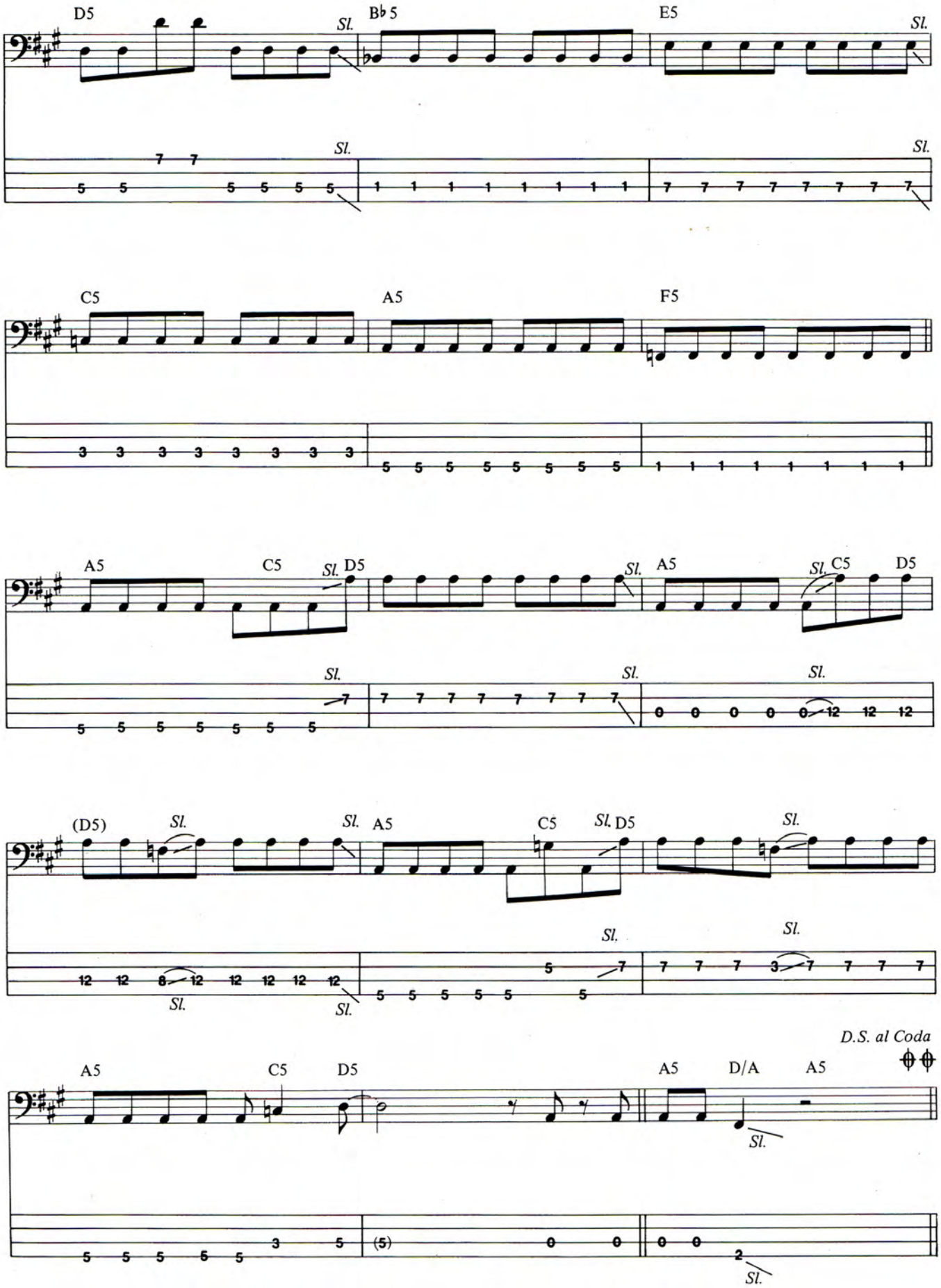

D5sus2
A5
C5
D5
Sl.

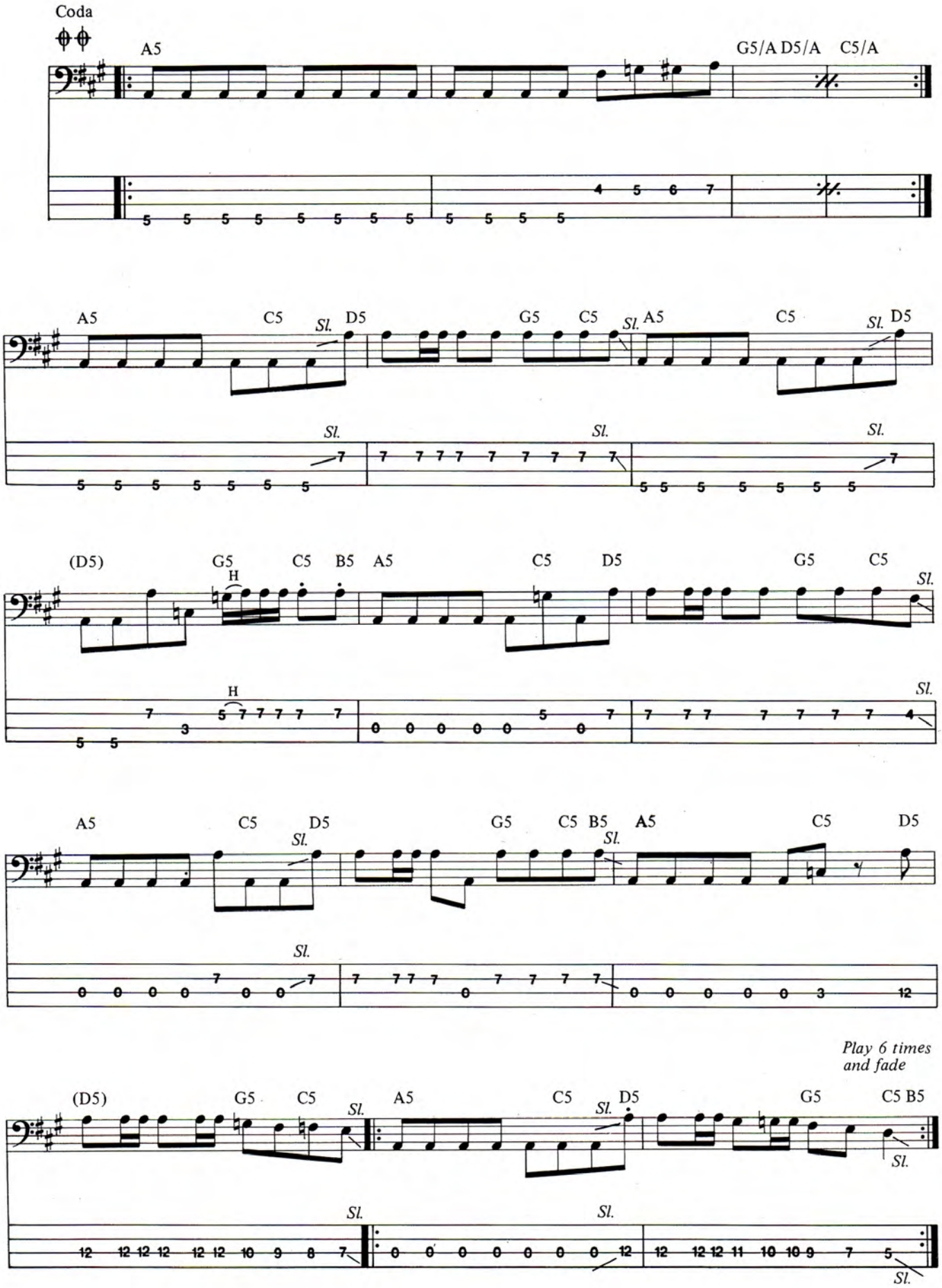

(D5)
G5
C5
Sl.
A5
C5
Sl.
D5
G5
C5
B5
Sl.
Sl.
Sl.
Sl.


A5
C5
D5
G5 C5 B5 A5
C5
D5
(5)


Guitar solo
F♯5(m)
D5
1.
Sl.
Sl.


2.
D5
Sl.
A5
Sl.
Sl.
F5
Sl.
Sl.
Sl.
Sl.
Sl.


D5
Sl.
B♭5
E5
Sl.
Sl.
Sl.
C5
A5
F5
A5
C5
Sl.
D5
Sl.
A5
Sl.
C5
D5
Sl.
Sl.
Sl.
(D5)
Sl.
Sl.
A5
C5
Sl.
D5
Sl.
Sl.
Sl.
Sl.
Sl.
D.S. al Coda
A5
C5
D5
A5
D/A
A5
Sl.
Sl.


Coda
A5
G5/A D5/A C5/A
A5 C5 Sl. D5 G5 C5 Sl. A5 C5 Sl. D5
Sl. Sl. Sl.
(D5) G5 H C5 B5 A5 C5 D5 G5 C5 Sl.
H Sl.
A5 C5 D5 Sl. G5 C5 B5 Sl. A5 C5 D5
Sl. Sl.
Play 6 times
and fade
(D5) G5 C5 Sl. A5 C5 Sl. D5 G5 C5 B5
Sl. Sl. Sl. Sl.

BASS SECRETS

by Billy Sheehan

Bill Sheehan is bassist for the East Coast metal band, Talas, who have two albums out on Important Records. Sheehan has also performed, in the past, with UFO and the Michael Schenker Group.

This month I'd like to talk about what I call my right hand sliding technique. Tim Bogert of the Vanilla Fudge played this style on *You Keep Me Hangin' On* and that's what got me started using my fingers instead of a pick. For this riff the left hand remains stable while the picking hand ascends and slides up the strings. On your fretting hand, the index finger is on the 7th fret A string, the ring finger frets the 9th fret D string and the pinky frets the 9th fret G string. On the picking hand, the index finger strikes the D string, to ascend to the G string, which is struck by the middle finger, which then slides up across all three strings. It should flow easily when you play it quickly. You can do it with a pick, but not with the same smoothness.

I hear Iron Maiden's Steve Harris doing a similar riff. The fingering stays the same in the fretting hand. The variation starts with the first note on the 7th fret D string. Fret this by barring your first finger on the A and D strings at the 7th fret. After striking the first note, hammer-on to the 9th fret D string and continue the riff as explained above. After finishing the slide, strike the A string again, hitting it twice in a row. Then repeat the riff starting with the hammer-on.

Here is a Stanley Clarke-like variation which reminds me of something I heard on the **Romantic Warrior** album. The notes in this riff are all parts of a descending C major scale. I think descending scales lend themselves more to finger style players. But the first time I said that, a friend and I were watching guitarist Paco De Lucia, and as soon as I made the statement, he did this unbelievable ascending scale and I felt like an idiot. But let's do this descending scale anyway. Start with your index finger on the 5th fret of the G string. Then go from the 7th to 5th fret on the D string, then the A string. The root C is played on the 8th fret E string. The picking or sliding in this case is done two notes to a finger, starting with your middle finger and alternating with your index. So it goes middle, middle, index, index, etc. This also works as part of a minor scale. In that case the riff would start on the same note (C) on the 5th fret G string. But the repeated frets on the D and A strings would be from the 6th to the 5th, with the low C note remaining on the 8th fret of the E. ■

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rock climbing

by Twisted Sister

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In their decade-long journey to overnight success, the various members of Twisted Sister, individually, and as a band, have been through what is kindly known as the rock 'n' roll mill. Slogging it out on the club scene floor, touring the country as an opening act in a broken down Winnebago, headlining Europe on their own (borrowed) money, these guys have not only lived to tell about it, but they've survived to make it big. And now they've agreed to tell about it in the pages of **GUITAR**. In the following months you'll learn the bedrock details of ROCK CLIMBING from Eddie and A.J. and Jay Jay and Mark and Dee. This month we eavesdrop on a discussion about some basic decisions every young band has to make: identity, direction and the age-old question—to cover or not to cover? Joeysguitartabs.

Eddie Ojeda (Guitar): Certain bands say they won't play cover material. They say they're too good for it. I always felt I'd rather work, I'd rather play and make my money than have some day-job all week long and just hope for my originals. I played on the weekends my last year of high school. It was great; I'd come home with a hundred bucks from playing two nights. I looked at it this way: instead of going out Friday and Saturday night and spending money, I'd go to a place and just have my friends meet me there. You're in a much better position when you're constantly playing. You can call somebody and say, 'hey, come down and see the band—I'm working here and there.' It's not like, we're going to play Max's Kansas City next February. Then there's so much pressure you don't feel comfortable. I know what it was like when I was in purely original bands and we were just going out for record deals. Like, all of a sudden we have an audition.

It would be like pressure and nervousness. I think it's really important for a musician to get out there. Like anything else, you gotta go get it; it doesn't come after you. No matter how good you are, it's not going to drop in your lap. There's too many people out there who are eager.

Getting into the club circuit is the hardest part. If you know somebody it's a lot easier to get your foot in the door. There was a certain circuit Twisted Sister played; we had a steady night at different clubs. On the weekends it was always different. Every time we played at a place called Hammerheads, we were good for 1,000 people. If we didn't play it one night 200 people would show up. Then you're in the position of improving yourself. It's a hard thing to get a following; it takes time and patience. I see a lot of kids making that mistake, like,'we played this club for about a month and nothing happened.' I mean, we did stuff like that, too. I remember playing this club and there would be five people. Then the next week there'd be ten, then there was 20. The only thing is, it has to happen at a quick pace. People who own clubs are in business to make money, too. After a while, they could really like a band, but if it's not happening, then sorry guys.

Jay Jay French (Guitar): Clubs aren't the only answer. The club circuit was good for Twisted Sister; whether it would be good for someone else is a hard question, because some bands go to a studio and they become a great record band. If you want to be a great live band, you've got to go out there and play live. There's no excuse. It depends on what you're shooting for. If you want to become a heavy metal band you've got no choice. If you can't play good live don't play heavy metal. That's where heavy metal shows its worth. You can find places to play; it'll be hard, but then again, some people have it very easy getting a gig at the local bar. I believe you're a victim of your environment. The ones who figure out that magic formula are the ones who survive. There will always be someone out there who can go to a truck rental guy and talk him into renting a truck cheap enough, who can hire friends cheap enough, who can go to a music store and have enough of a good relationship and get equipment and pay it off cheap enough, who can find a club owner who's willing to give him some breaks in the beginning, and then find a better deal down the road. There's always a new way to hustle. It's a hustling world; I believe that's how you succeed.

If you're good, people find out. Suppose you get your first gig and you're standing there smiling, everyone liked you, and you go, okay, where do we go from here? Is there a club down the road? Do we go right now and make tapes, cause we got some great originals? Once you get your first kick, that little authoritative nudge from the public that you've got something, then that helps you to maybe define it, but there's a million right ways to do it, because there's no one right way.

A.J. Pero (Drums): I was in an all-original group. We had two self-released albums in California that no record company wanted to pick up. To this day they're still trying to get something and they won't change their style. They have one song that's heavy metal, two songs that are Cyndi Lauperish; I was writing the metal stuff, the guitarist was writing the Foreigner-type stuff, the keyboard player was writing the Billy Joel stuff. And on one album you can't have four or five different types of songs. It won't sell. The record company people told us, you guys are talented, but pick what you want to do, what road you want to go through—Top 40, Heavy Metal, Underground Heavy Metal, Punk, Jazz. 'Oh, we just want to do what we want to do.'

So they're still doing it, and record companies are still turning them down. ■

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LOU REED

ON SONGWRITING

As the erstwhile leader of the late, lamented Velvet Underground (an album of whose outtakes from their early period has recently surfaced on a major label), Lou Reed is the perfect ironic counterpoint to Jerry Garcia in this, the Dead's 20th anniversary year. Standing for everything Lou despised—peace, love, acid—the Dead's attitude existed a continent (and several light years) apart from Lou's own rough-hewn street philosophy. Now, of course, much water has gone under the bridge, and even Lou Reed himself has settled into family life. What may be even stranger, though, is Reed's ascent into critical acclaim. Where once he thrived on being reviled, now, with The Blue Mask, Growing Up in Public, Legendary Hearts and New Sensations he's achieved a kind of artistic peace to match his domestic tranquility. Lou spoke freely on some of these subjects, as we chatted On Songwriting.

Interview by Bruce Pollock

I write very fast. The lyric part of it comes in one clump. I like to leave the lyrics for the last possible minute and then just sit down and, zap, go through them. Just take each song and put a lyric to it, put it away. Do the next song, put a lyric to it, put it away—do the next song. And just not even look at them. I look at them later to check, but I know the basic thing is perfect for me. Sometimes one or two words have to be changed. The real danger is that maybe I'll be tired and my handwriting is so bad that I won't be able to read the whole damn thing.

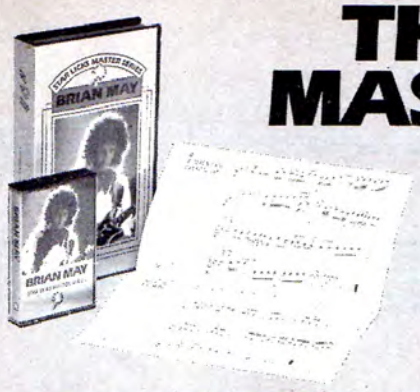
POETRY & PROSE

Dorothy Parker—now if she wrote a song, watch out. That would be something else, because she was right on target. I mean, just a little short story about a guy and his wife, where he's reading the newspaper and she's setting the table and they've got nothing to talk about—that story's unbelievable, so painful sometimes you just have to put her away, or she'll drive you through the wall. *Mother*, by John Lennon—that was a song that had realism. I mean, that did it to you. That's about the only one I can think of on that level. When I first heard it I didn't even know it was him. I just said, who is that? I don't believe that. Because the lyrics to that are real. You see, he wasn't kidding around. He got right down to it, as down as you can get. I like that in a song. I think I've gone as deep in my own songs as I want to go for my own mental health. If I go any deeper I'll wind up disappearing. I've stopped writing poetry altogether. I just haven't had any poems to write. But I get a kick out of publishing poetry in rock magazines. I mean, I've been in the Harvard Advocate. I've been in some of the heaviest. But I get a kick out of being in the rock magazines because that's the people I want to read the stuff, not the people who read the Harvard Advocate.

HISTORY

I met somebody who said, you write songs, so and so could use a staff songwriter, would you be interested? I said, yeah. After a while I just split. Later, Andy Warhol had a week at the New Cinematheque when he could put on whatever he wanted, and what he wanted to put on was the Velvet Underground, with films and stuff. We did a show by and for freaks, of which there turned out to be many more than anyone had suspected, who finally had a place to go where they wouldn't be hassled and where they could have a good time. And the people who showed up—everybody just looked at everybody else and said, wow, there are a lot of us. That was the beginning and everybody was quick to jump on the bandwagon.

When we went to Frisco, Bill Graham was doing his Fillmore, right? And he had a light show; so we walked in and saw a slide of Buddah and we said, that's gotta go. He hated us, said we were the lowest garbage ever to hit Frisco. Let's say we were a little bit sarcastic about the love thing, which we were right about, because look what happened. We knew that in the first place. They thought acid was going to solve everything. You take acid and you'll solve the problems of the universe. And we just said, bullshit. That's not the way it is and you're kidding yourselves. And they hated us. Rolling Stone published one of the worst reviews I've ever seen about anything, about **Berlin**. I got one paragraph saying I should be physically punished for putting out the album. Ralph Gleason, the dean of American reviewers, wrote in a review, I'll never forget it: he said the whole love thing going on in San Francisco has been partially sabotaged by the influx of this trash from New York, representing everything they had cured. ■



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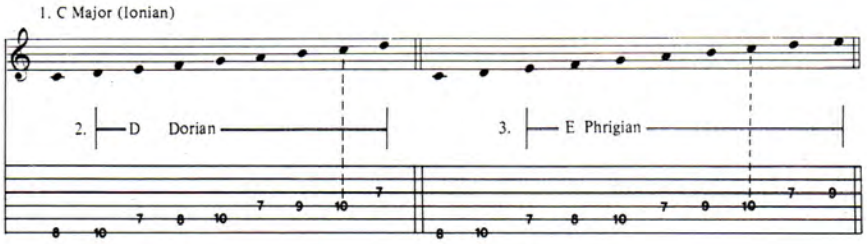
THE 7 FUNDAMENTAL MODES By Andy Aledort

This month we're examining the 7 fundamental modes, all of which have their origin in the Major scale. A full understanding of these modes is essential, whether you are soloing over a chord (or chord changes), or composing, as each mode outlines a different tonality (chord).

The first mode is the Major scale, which is also known as IONIAN. Six additional modes can be derived by starting on each successive step of the Major scale, and continuing to the octave of that note (to be found in the second octave of the scale).

In STAFF 1, we have a C Major scale in VII position (we'll use the key of C for the sake of simplicity; no accidentals).

Staff 1



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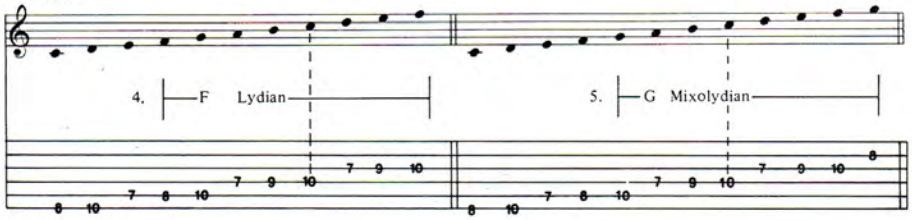

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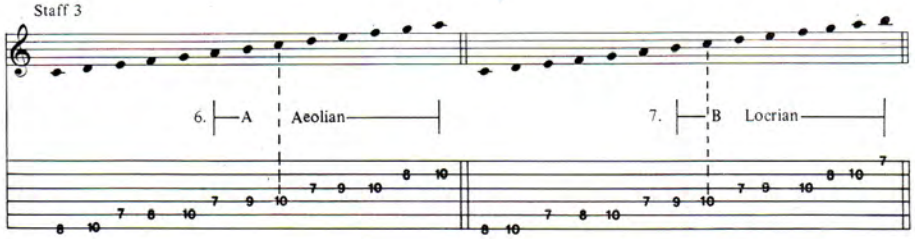

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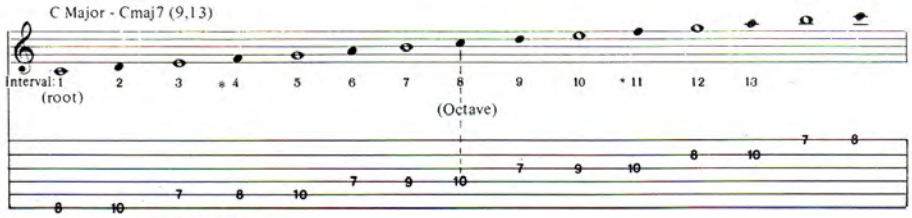
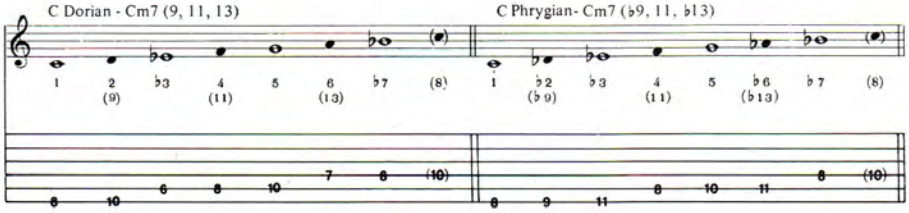


* Do not add this tone to the maj7 chord

Staff 5



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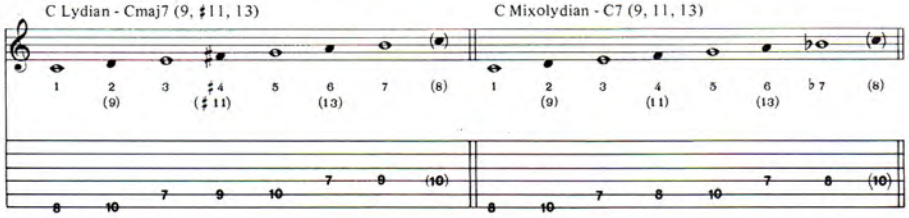
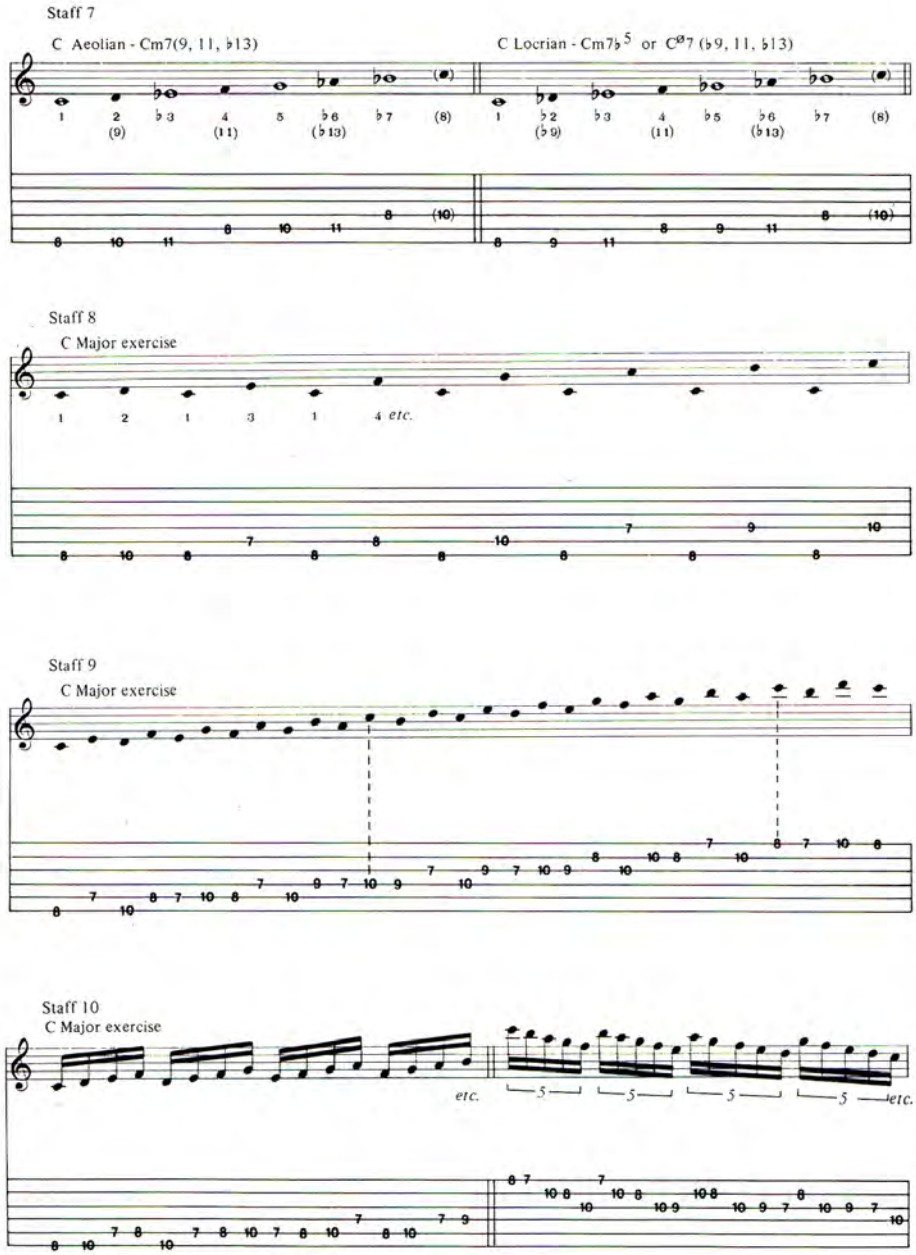




The broken vertical line shows the octave note; any notes above the line are a continuation of the Major scale in the second octave. In the 1st bar, we begin from the second tone, D, and continue in the same series of half and whole steps to a D note one octave above. This new scale is D Dorian, or the second mode of C Major. In bar 2, we begin from the 3rd tone, forming the 3rd mode, E Phrygian.

In STAFF 2 we continue the process, forming the 4th mode, F Lydian, and the 5th Mode, G Mixolidian. In STAFF 3, we find the 6th mode, A Aeolian, and the 7th mode, B Locrian.

In each case, first play the C Major scale, and then the mode, focusing in on the first note of the mode. Think of it as the new root note, or key-tone. Regardless of key, you should think of the modes in sequence; 1st mode (Ionian); 2nd mode (Dorian); 3rd mode (Phrygian); 4th mode (Lydian); 5th mode (Mixolydian); 6th mode (Aeolian); 7th mode (Locrian). Memorize the order of the modes so you can keep in mind the relative Major scale, i.e. Phrygian is the 3rd mode, so begin from the 3rd note of a Major scale; Locrian is the 7th mode, so begin from the 7th note, etc. . . .

In STAFFS 4, 5, 6 and 7, all the modes have been written using C as the root note. The "intervals" have also been included. Intervals show the relationship between a note in the scale and the root note, and they are basically derived by simply counting the notes. In STAFF 4 you see the C Major scale with the intervals, and they are known as follows: 1 (root); 2 (major 2nd); 3 (major 3rd); 4 (perfect 4th); 5 (perfect 5th); 6 (major 6th); 7 (major 7th); and 8 (octave). The upper extentions (tensions) exist in the 2nd octave. The "chord tones" have been written in whole notes, and the chord that is formed when these tones are played together (1, 3, 5, 7) is shown. The tensions are the solid notes, and these can be added to the chord (in either octave) to add tonal variety.

In STAFF 5, 1st bar, we have the C Dorian mode. Notice the ♭3; this is also known as the minor 3rd. The 3rd determines whether the chord will be Major or minor. Notice the ♭7; this is also known as dominant 7th. The chord formed from the C Dorian mode is Cm7, with the 9, 11 and 13 (D, F, A) as tensions. These tensions are the same as the 2, 4 and 6, but exist 1 octave higher. The ♭ symbol can be thought of as "minor" in these examples: ♭2, ♭3, ♭6. ♭5 means "flat 5" and ♭7 means "dominant 7." ♯4 means "sharp" or "raised" 4. In a future column I will expand on chord building, using the modes.

This may seem very technical and boring, but it is well worth the effort to get this information firm in your mind. Working on the intervals will improve your ear, helping you to figure out music from records, play with other people, write songs, etc. . . . Just take it one step at a time. Get familiar with each mode by playing all of them within the framework of C Major (STAFFS 5-7). Play the C Major scale and recite the intervals (and sing them) as you play them, moving slowly up the scale. Then play each note in direct relation to the root note (play C, D, then C, E, then C, F, etc.), reciting and singing each interval. This has been illustrated in STAFF 8.

Another exercise is to play the scale in pairs of 3rds, playing 1, 3; 2, 4; 3, 5; etc. See STAFF 9. This is a good finger exercise, also, so try to get this one moving after you're familiar with it.

In STAFF 10, there are 2 fingering exercises based on C Major, one ascending in groups of 4, and one descending in groups of 5. Play these slowly to build up dexterity and speed.

All of these exercises can be done using any of the modes; try them with each mode, and then experiment with different keys. This obviously makes for lots of work, so don't expect to have it down in a week; do a little every day and within a month or so it will sink in.

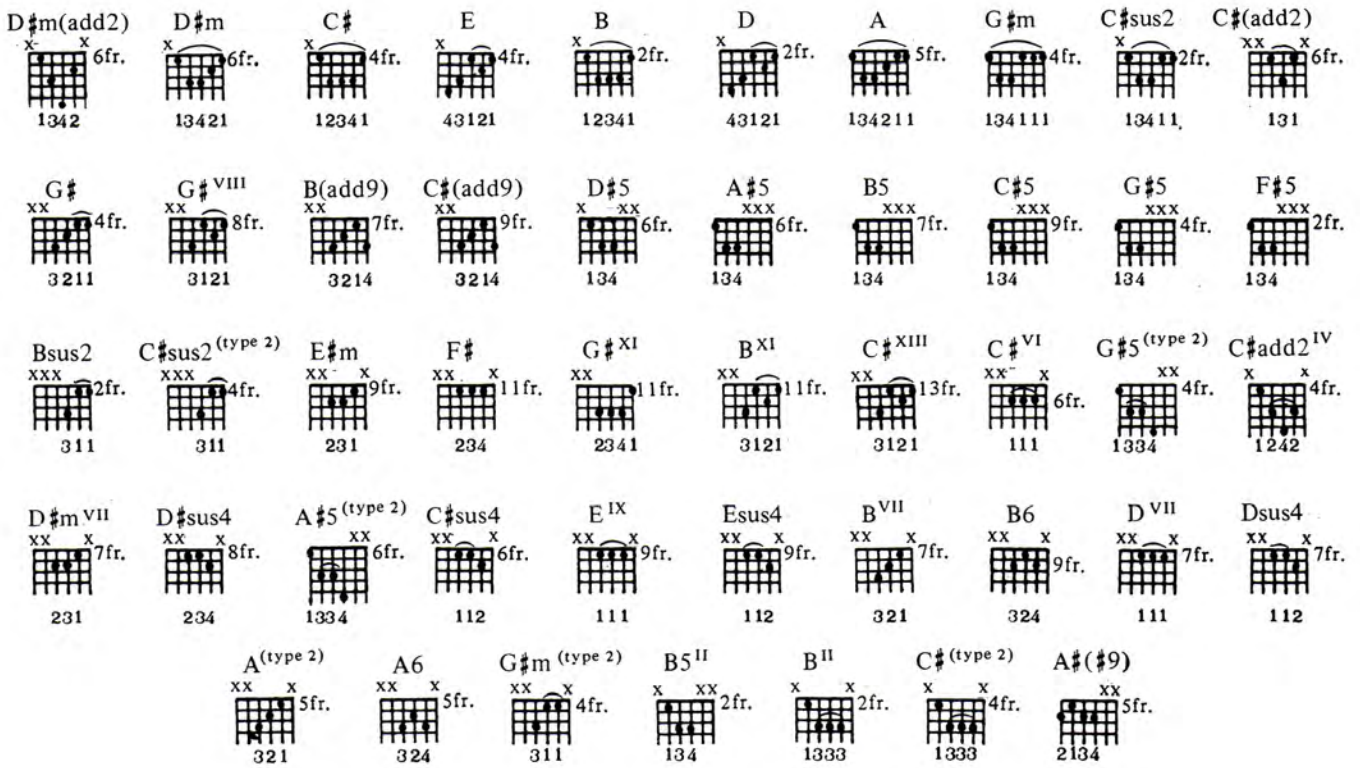
In this (and every) issue of this magazine you will find great examples of modes in use. Check out Rik Emmett's solo on *Fight the Good Fight* (D♯ Aeolian), and Jerry Garcia's solo on *China Cat Sun-Flower* (G Mixolydian). Always try to appreciate the musical value in any example, be it one of these solos, or the exercises. Till next month, keep pluggin. ■

TABLATURE EXPLANATION SEE PAGE 88

FIGHT THE GOOD FIGHT

As recorded by Triumph
(From the album ALLIED FORCES/RCA AFL 1-3902)

Words and music by
Rik Emmett



Moderate Rock (♩ = 96)
Guitar 1 - capo on 1st fret

Intro D♯m(add2) D♯m C♯

(Fade in) Hold chord forms

* Synthesizer line adapted for guitar. Play legato.

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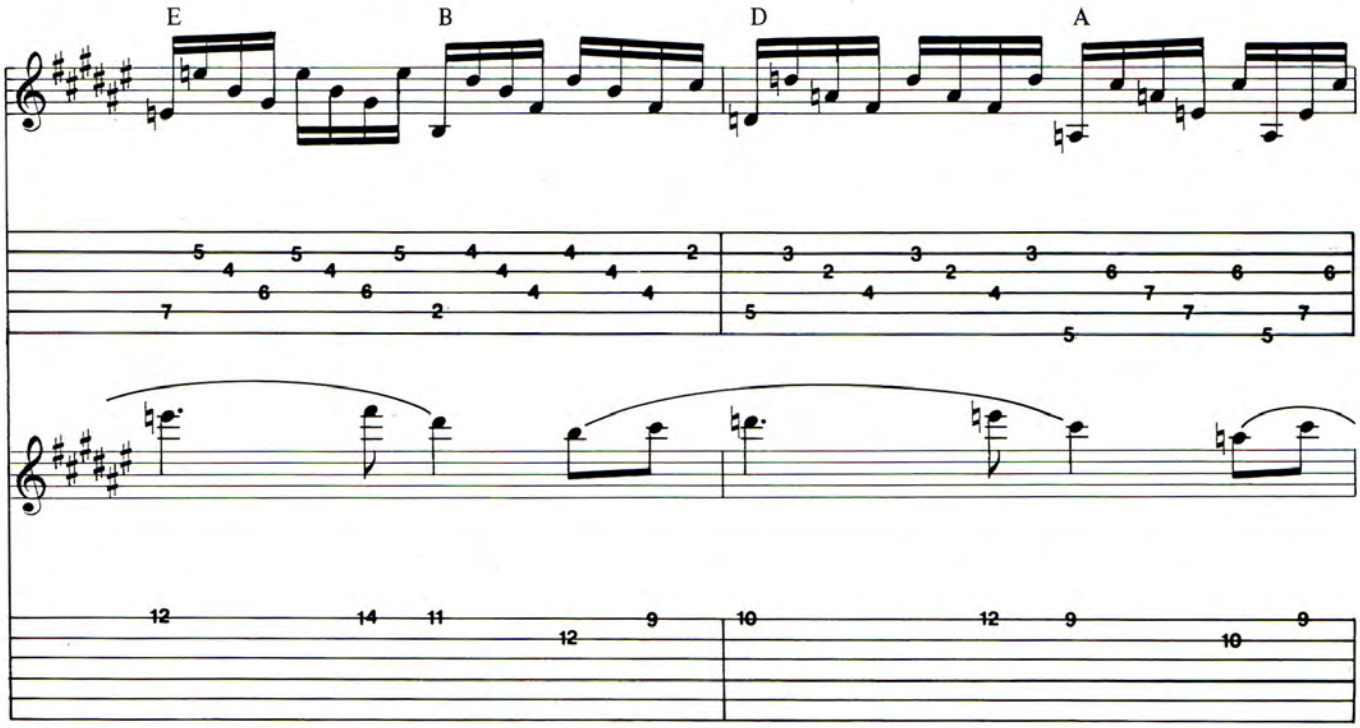
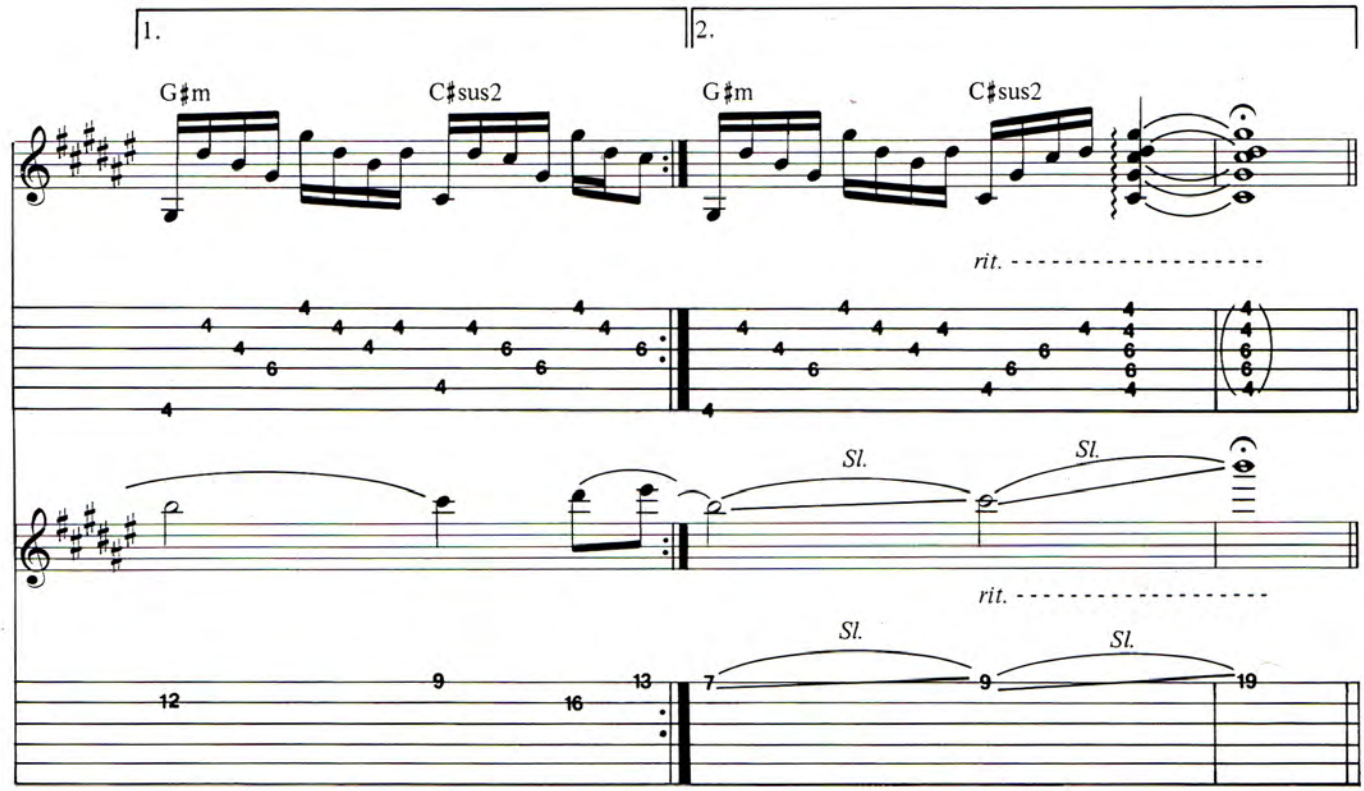

E
B
D
A


1.
2.
G♯m
C♯sus2
G♯m
C♯sus2
rit.
Sl.
Sl.
rit.
Sl.
Sl.

Guit. 1 Fig. 1

D♯m VII

C♯

G♯5

H

H

Guitar 2

D♯m VII

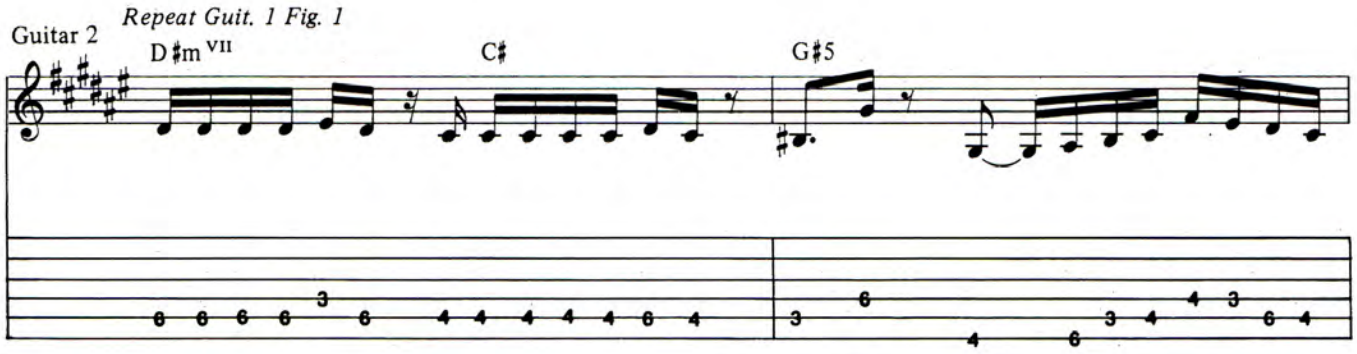
C♯(add2)

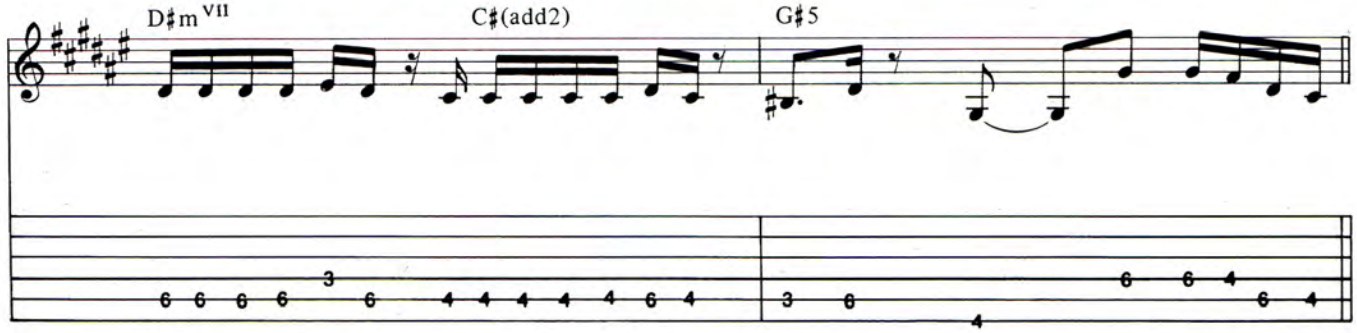
G♯5

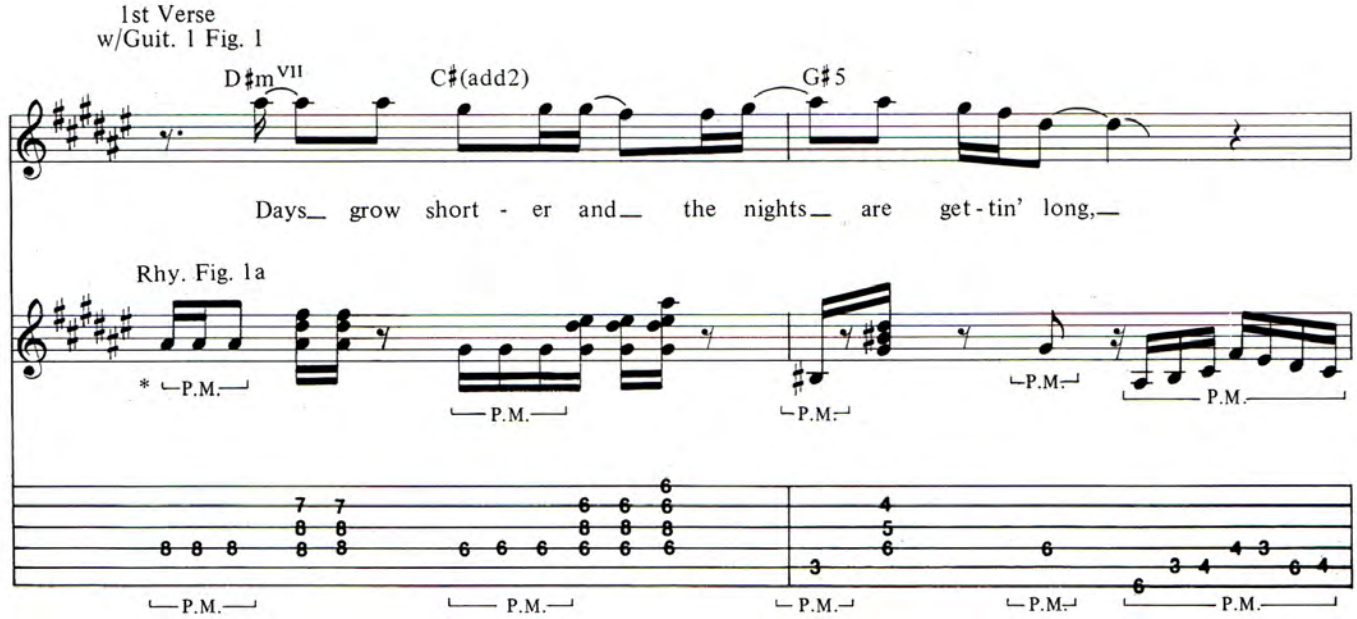
Sl.

Sl.

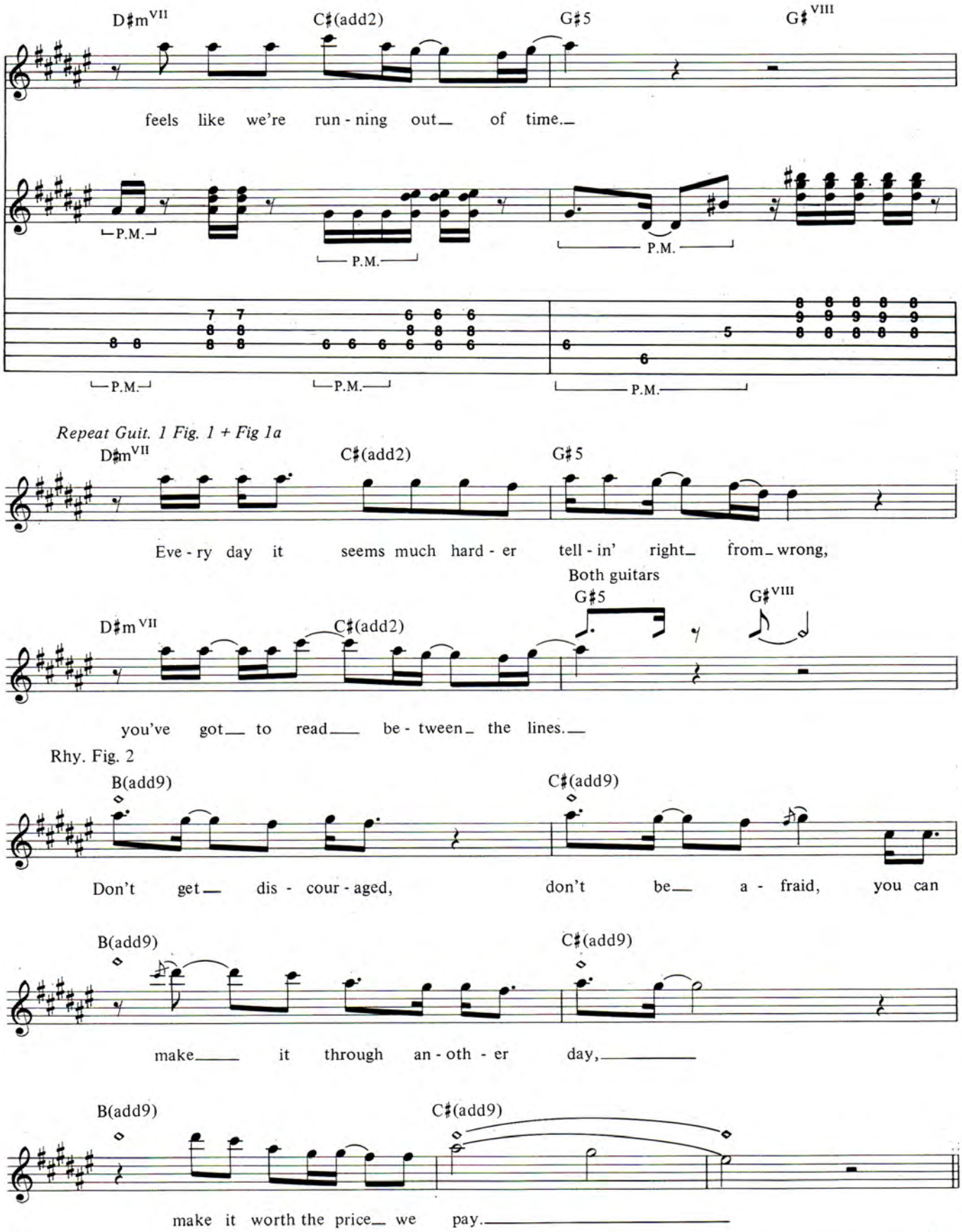
Middle stgs.







*P.M. = Partial Mute


D♯m VII
C♯(add2)
G♯5
G♯ VIII
feels like we're run - ning out of time.
P.M.
Repeat Guit. 1 Fig. 1 + Fig 1a
D♯m VII
C♯(add2)
G♯5
Eve - ry day it seems much hard - er tell - in' right from wrong,
Both guitars
G♯5
G♯ VIII
D♯m VII
C♯(add2)
you've got to read be - tween the lines.
Rhy. Fig. 2
B(add9)
C♯(add9)
Don't get dis - cour - aged, don't be a - fraid, you can
B(add9)
C♯(add9)
make it through an - oth - er day,
B(add9)
C♯(add9)
make it worth the price we pay.

2nd Verse

Guit. 1 Fig 1 + Fig. 1a

D♯m^VII C♯(add2) G♯5

Good book says its bet-ter to— give than to re - ceive,

D♯m^VII C♯(add2) G♯5 G♯5^VIII

I do my best to do— my— part.

Guit. 1 Fig. 1 + Fig. 1a

D♯m C♯m(add2) G♯5

Noth - in' in my pock - ets I got noth - in' up— my— sleeve,

Both guitars

D♯m C♯m(add2) G♯5 G♯^VIII

I keep my mag - ic in— my heart.

Interlude

Rhy. Fig. 2

B(add9) C♯(add9)

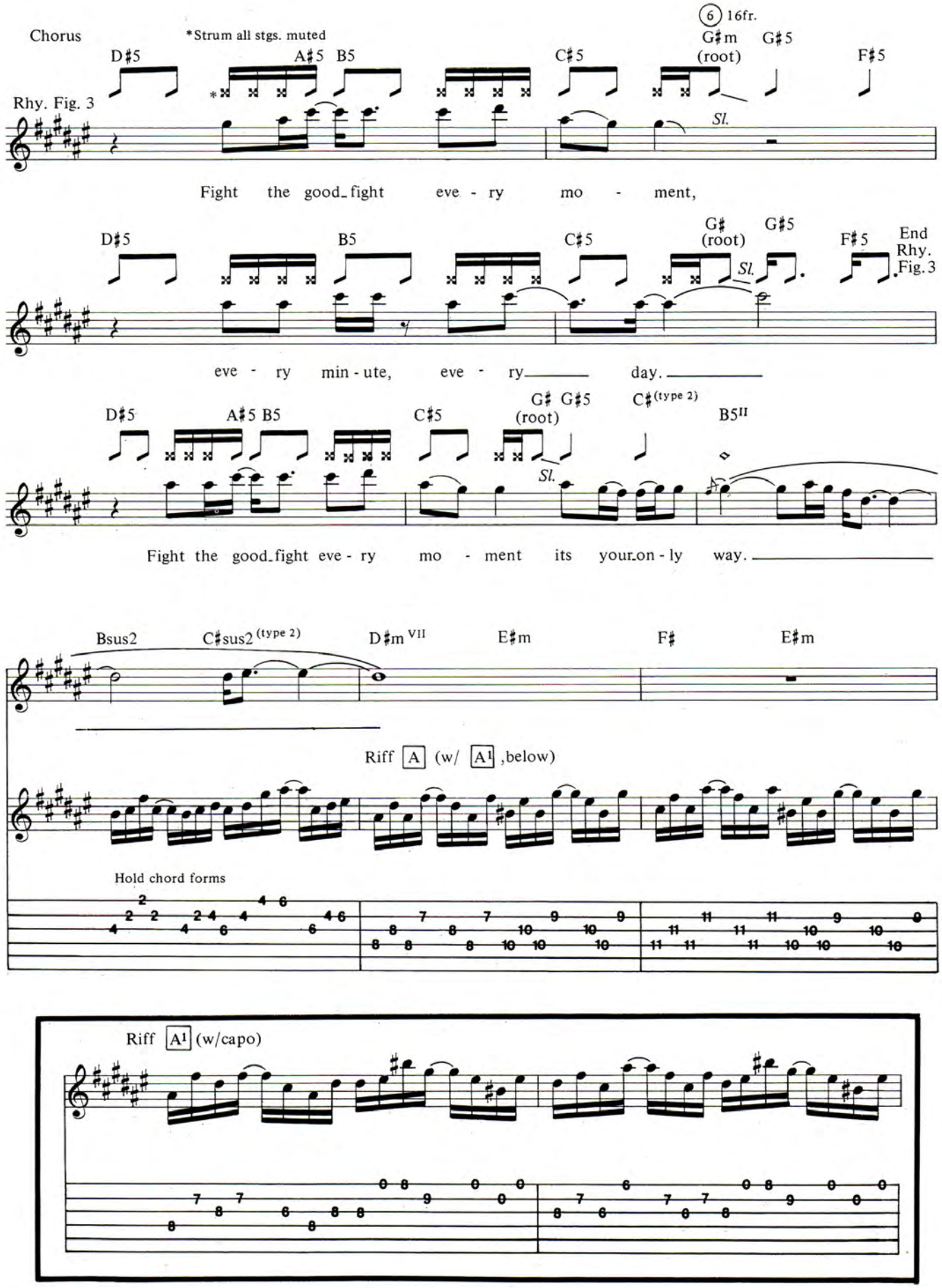
Keep up your spir - it, keep up your faith, ba - by,
Noth - in' is eas - y, noth - in' good is free, but if

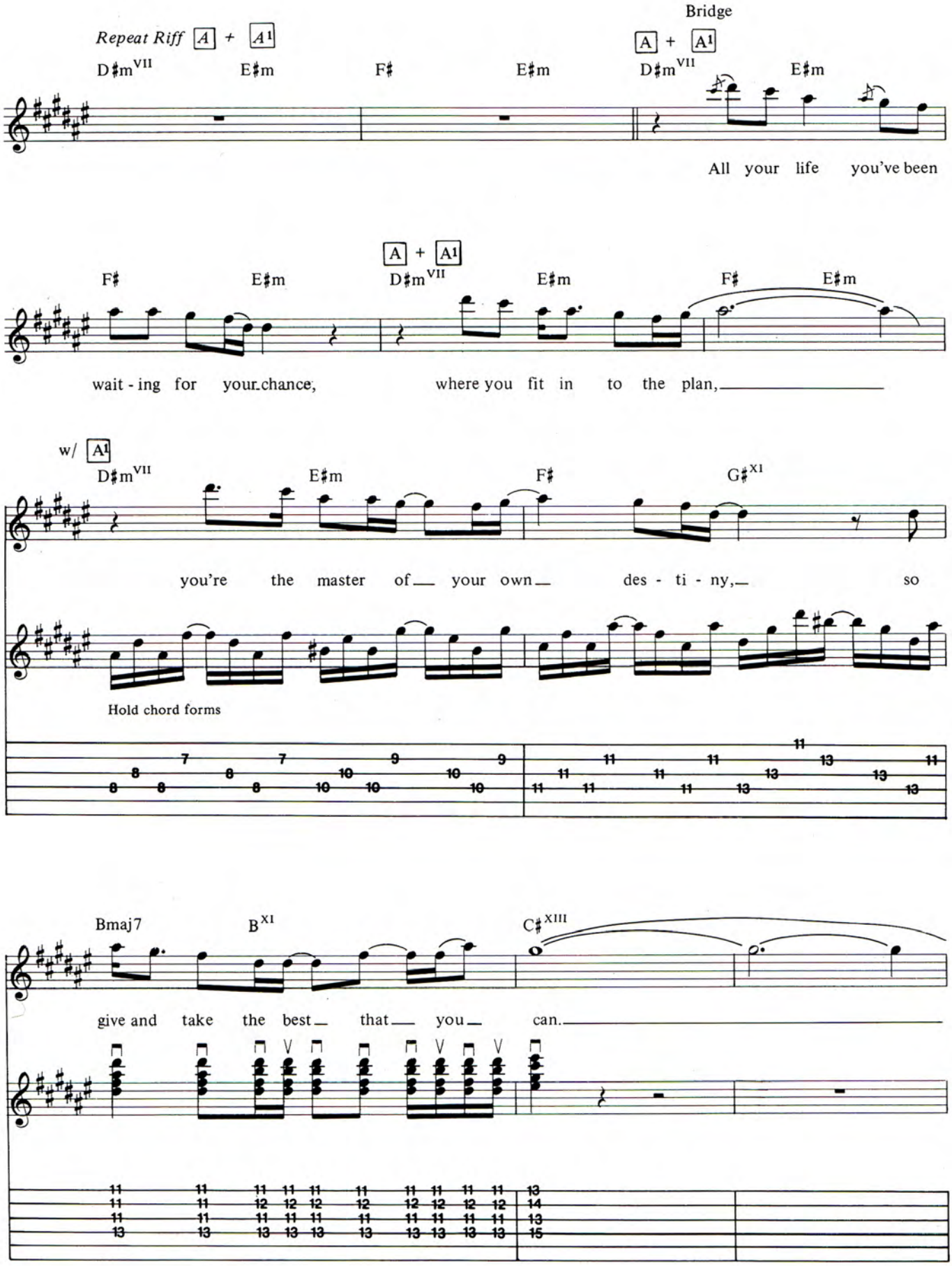
B(add9) C♯(add9)

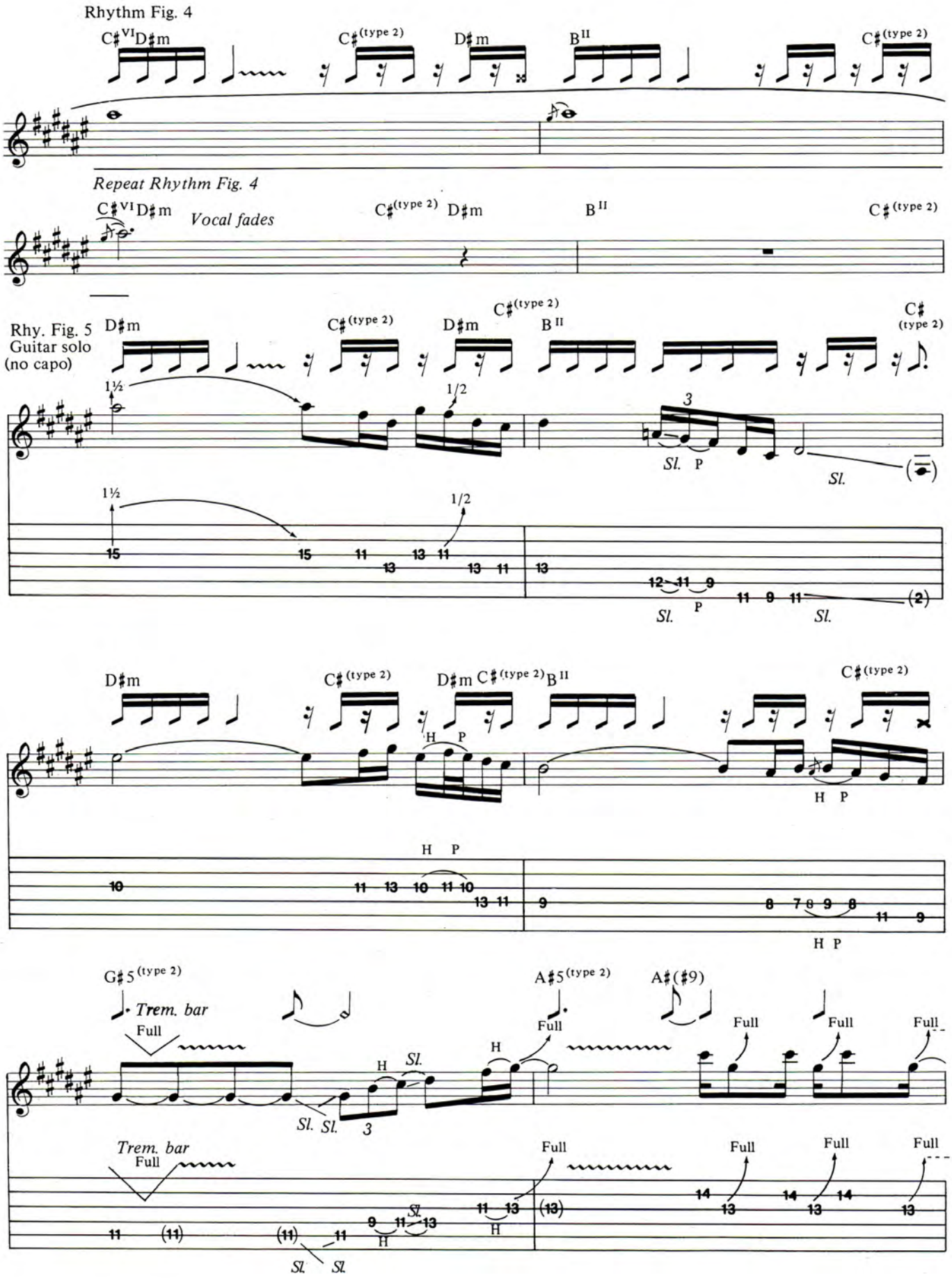
I— am count - ing on you,
I— can tell you where to start,

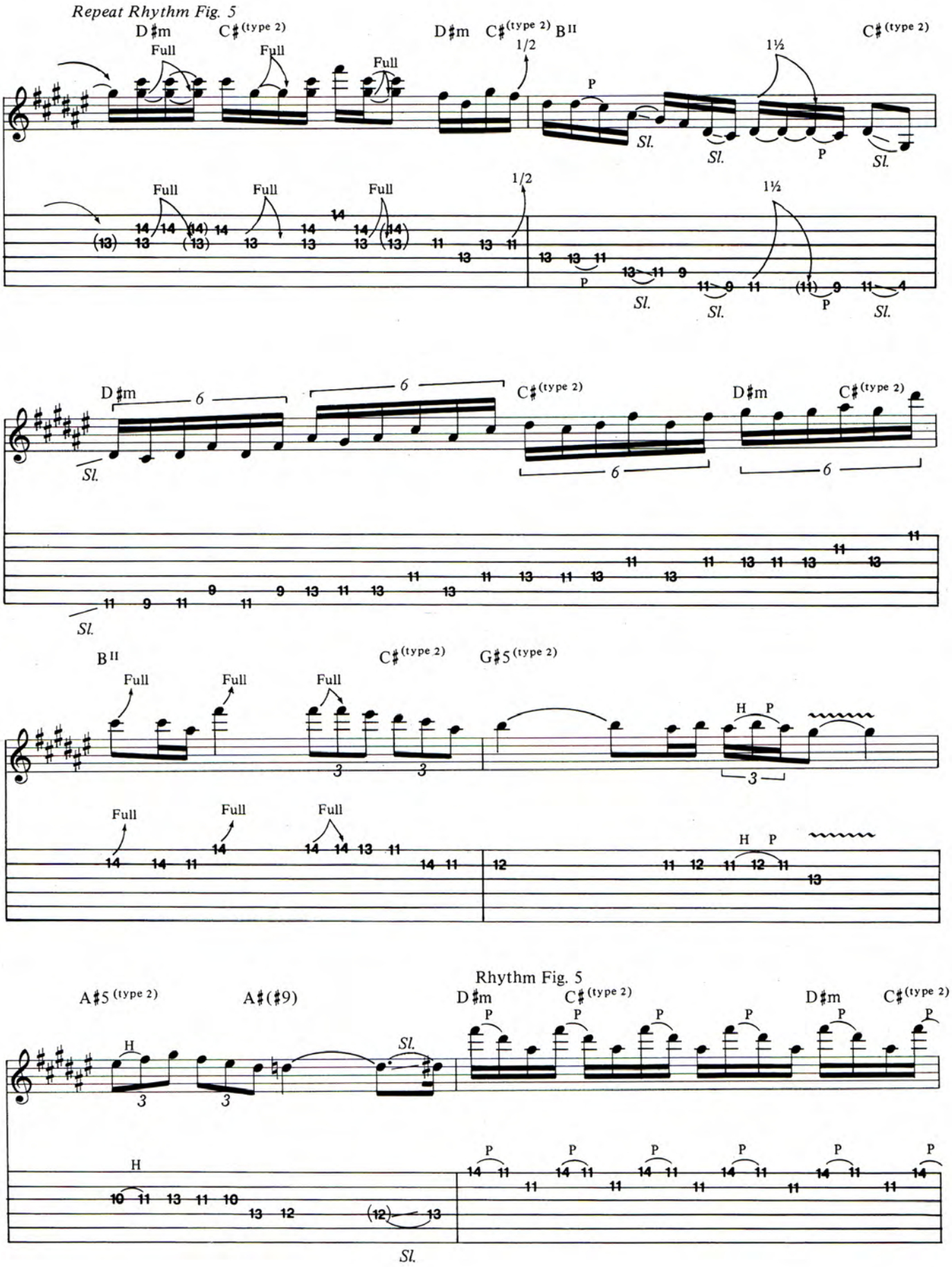
B(add9) C♯(add9) *To Coda*

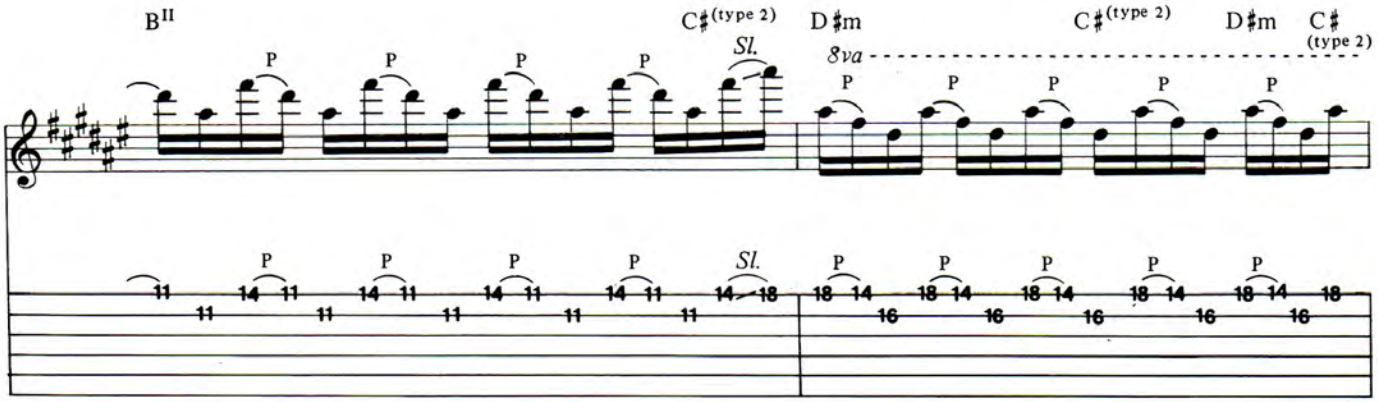
you— know what you've got to do.
take a look in - side your heart.

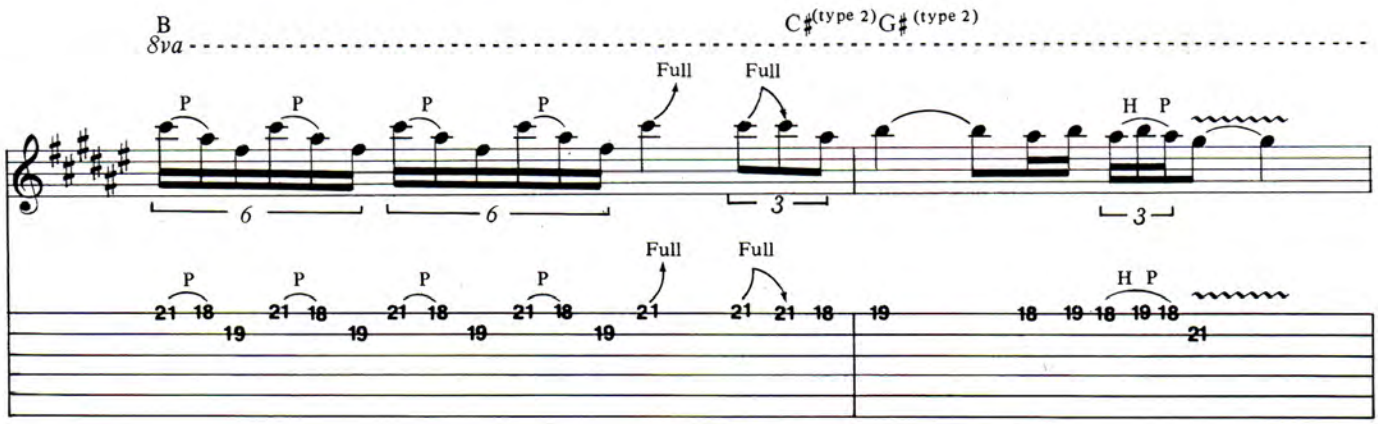

Chorus
*Strum all stgs. muted
6 16fr.
D♯5
A♯5 B5
C♯5
G♯m (root)
G♯5
F♯5
Rhy. Fig. 3
Sl.
Fight the good_fight eve - ry mo - ment,
D♯5
B5
C♯5
G♯ (root)
G♯5
F♯5
End Rhy. Fig. 3
eve - ry min - ute, eve - ry day.
D♯5
A♯5 B5
C♯5
G♯ (root)
G♯5
C♯ (type 2)
B5II
Fight the good_fight eve - ry mo - ment its your_on - ly way.
Bsus2
C♯sus2 (type 2)
D♯m VII
E♯m
F♯
E♯m
Riff A (w/ A1 ,below)
Hold chord forms
Riff A1 (w/capo)

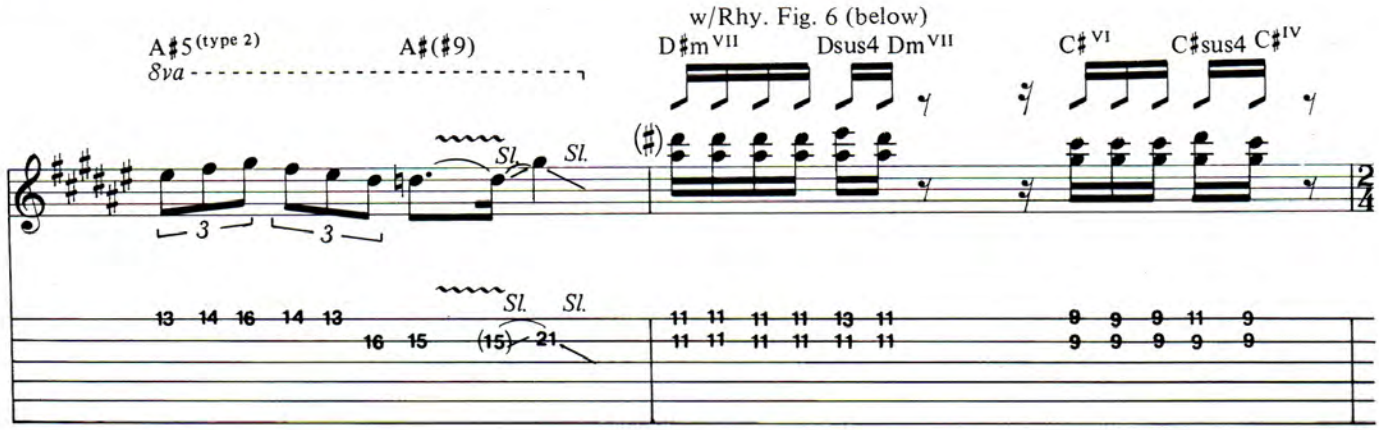

Repeat Riff A + A1
D♯m VII
E♯m
F♯
E♯m
Bridge
A + A1
D♯m VII
E♯m
All your life you've been
A + A1
F♯
E♯m
D♯m VII
E♯m
F♯
E♯m
wait - ing for your chance,
where you fit in to the plan,
w/ A1
D♯m VII
E♯m
F♯
G♯ XI
you're the master of your own des - ti - ny, so
Hold chord forms
Bmaj7
B XI
C♯ XIII
give and take the best that you can.

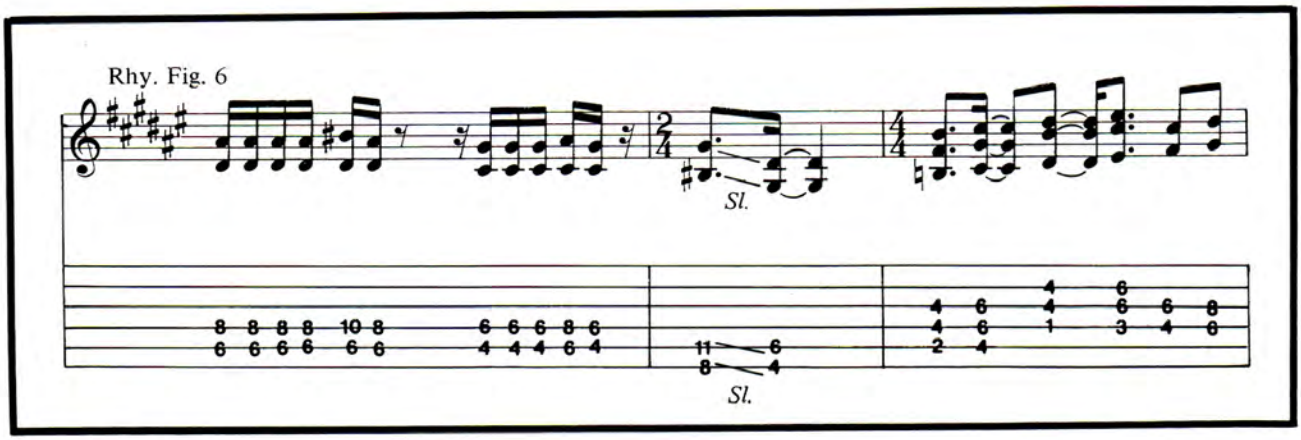

Rhythm Fig. 4
C♯VI D♯m
C♯(type 2)
D♯m
BII
C♯(type 2)
Repeat Rhythm Fig. 4
C♯VI D♯m
Vocal fades
C♯(type 2)
D♯m
BII
C♯(type 2)
Rhy. Fig. 5
Guitar solo
(no capo)
D♯m
C♯(type 2)
D♯m
C♯(type 2)
BII
C♯
(type 2)
1½
1/2
3
Sl.
P
Sl.
1½
1/2
15
15
11
13
13
11
13
11
13
12
11
9
P
11
9
11
(2)
Sl.
Sl.
D♯m
C♯(type 2)
D♯m
C♯(type 2)
BII
C♯(type 2)
H
P
H
P
H
P
10
11
13
10
11
10
13
11
9
8
7
8
9
8
11
9
H
P
G♯5(type 2)
Trem. bar
Full
H
Sl.
Sl.
Sl.
3
A♯5(type 2)
Full
H
A♯(♯9)
Full
Full
Full
Trem. bar
Full
Full
Full
Full
Full
11
(11)
(11)
11
9
11
13
H
Sl.
11
13
H
(13)
14
13
14
13
14
13
Sl.
Sl.

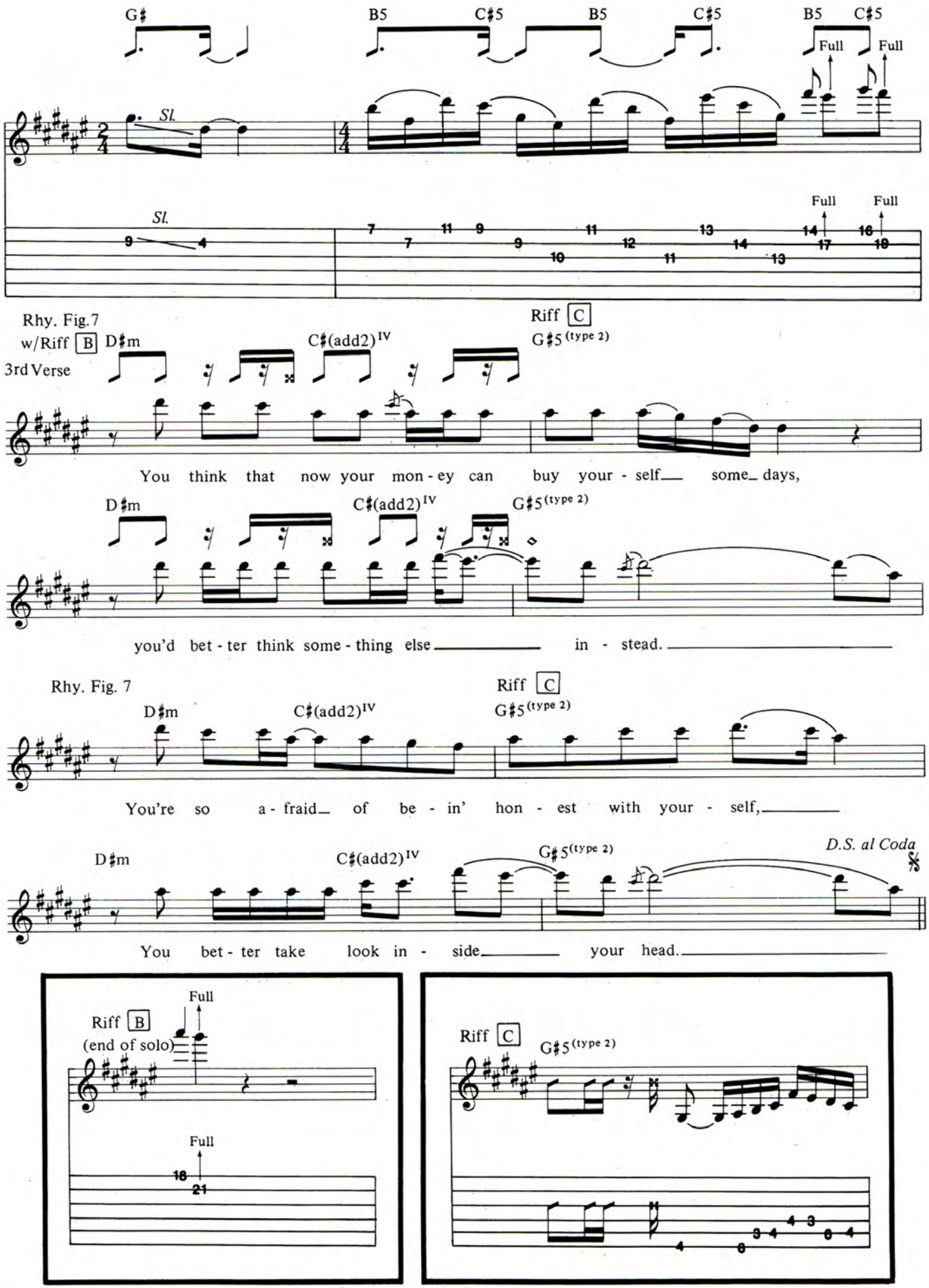

Repeat Rhythm Fig. 5
D♯m
C♯(type 2)
Full
1/2
B II
1½
P
Sl.
6
G♯5(type 2)
H
A♯5(type 2)
A♯(♯9)
Rhythm Fig. 5

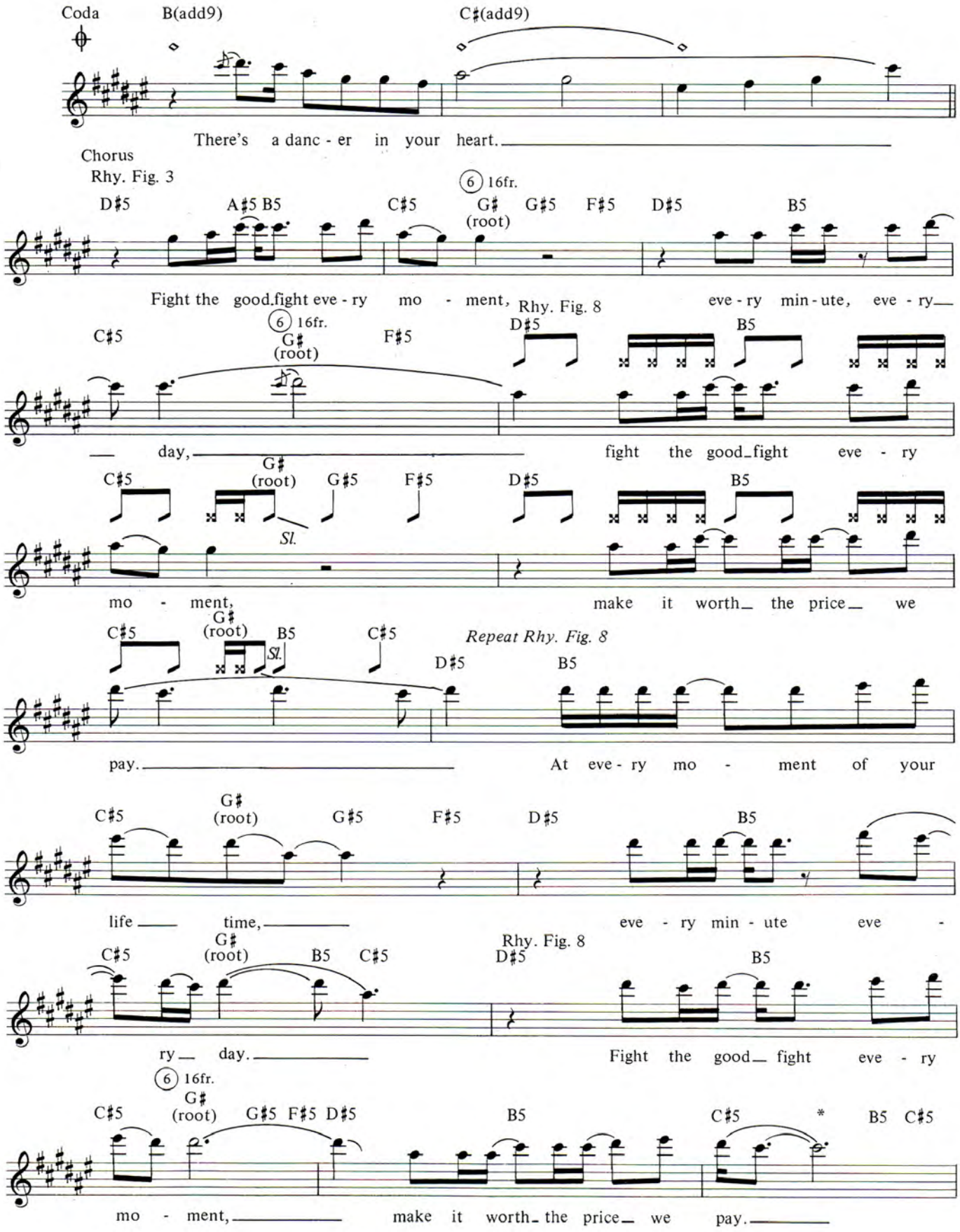

B^II
C♯(type 2)
D♯m
C♯(type 2)
D♯m
C♯ (type 2)
8va
P
Sl.


B
8va
C♯(type 2) G♯ (type 2)
Full
P
H P
6
3

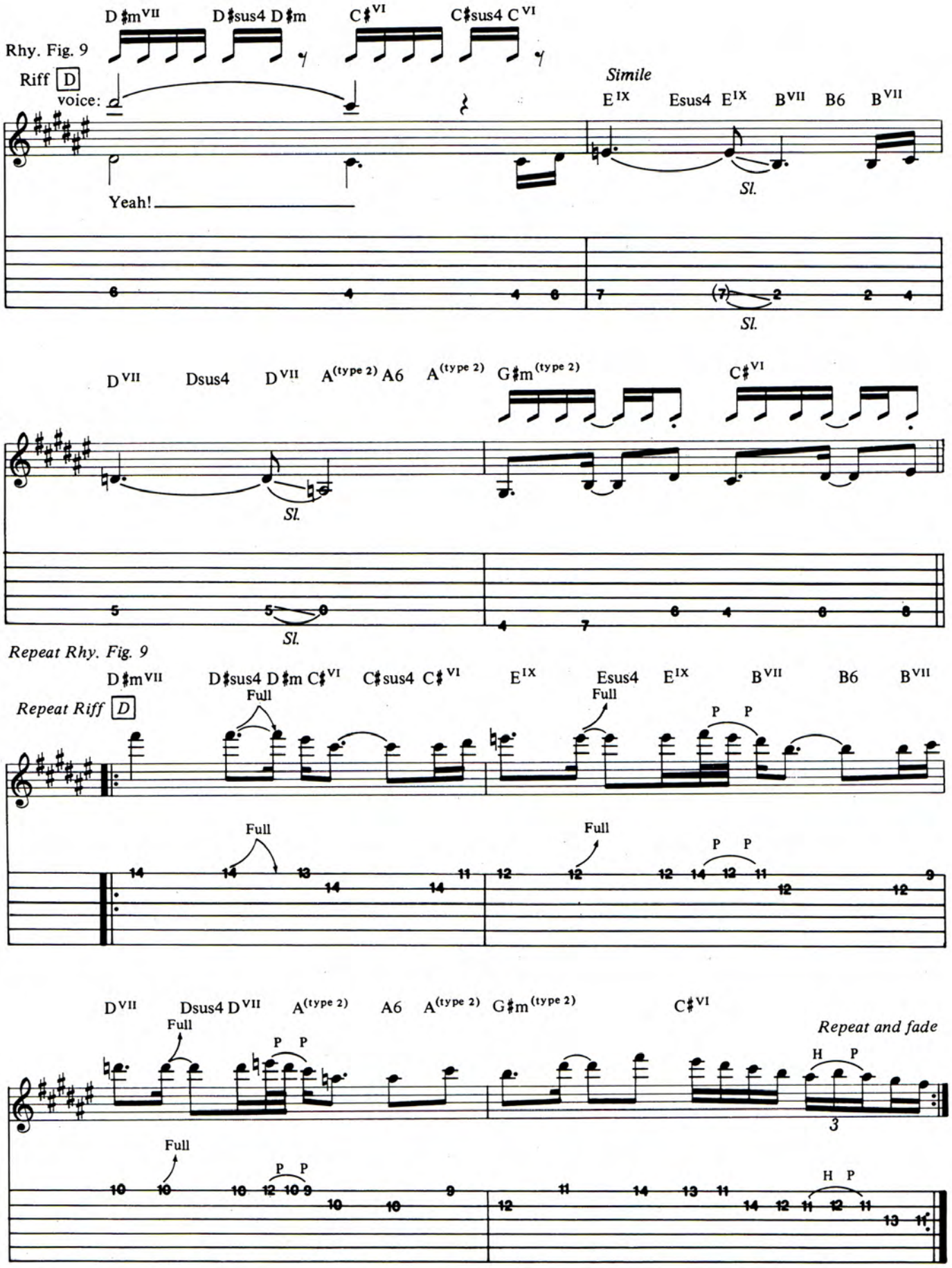

w/Rhy. Fig. 6 (below)
A♯5 (type 2)
A♯(♯9)
8va
D♯m VII
Dsus4 Dm VII
C♯ VI
C♯sus4 C♯ IV
Sl.
3

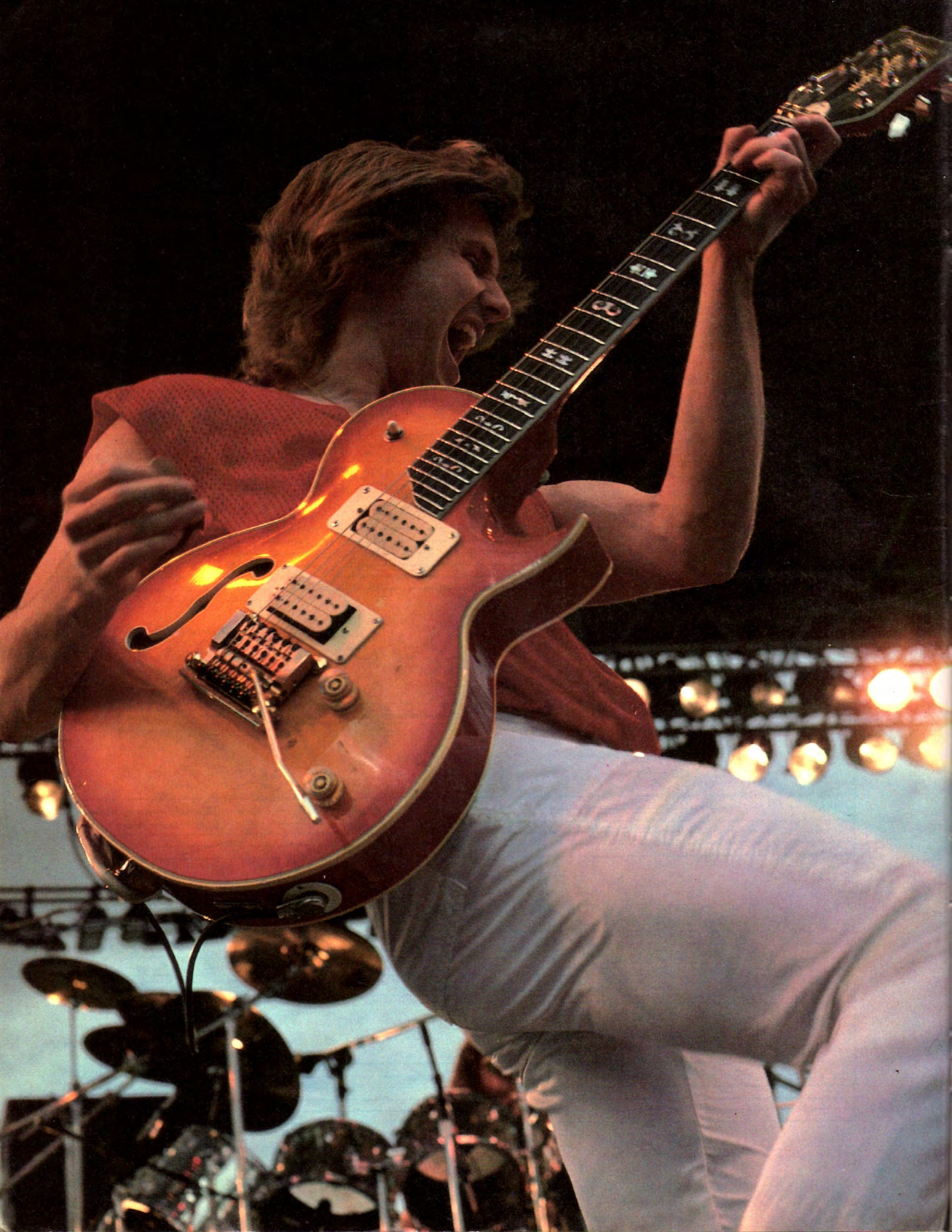

Rhy. Fig. 6
Sl.


G♯
B5
C♯5
B5
C♯5
B5
C♯5
Full
Full
Sl.
Sl.
Full
Full
Rhy. Fig.7
w/Riff B
3rd Verse
D♯m
C♯(add2)IV
Riff C
G♯5 (type 2)
You think that now your mon - ey can buy your - self some days,
D♯m
C♯(add2)IV
G♯5 (type 2)
you'd bet - ter think some - thing else in - stead.
Rhy. Fig. 7
D♯m
C♯(add2)IV
Riff C
G♯5 (type 2)
You're so a - fraid of be - in' hon - est with your - self,
D♯m
C♯(add2)IV
G♯5 (type 2)
D.S. al Coda
You bet - ter take look in - side your head.
Riff B
(end of solo)
Full
Full
Riff C
G♯5 (type 2)



* Leave out G slide on 6th string 16th fret.


Rhy. Fig. 9
Riff D
voice:
Yeah!
D♯m VII
D♯sus4 D♯m
C♯ VI
C♯sus4 C VI
Simile
E IX
Esus4 E IX
B VII
B6
B VII
Sl.
D VII
Dsus4
D VII
A (type 2) A6
A (type 2)
G♯m (type 2)
C♯ VI
Repeat Rhy. Fig. 9
Repeat Riff D
Full
P P
H P
Repeat and fade



Terry Sesvold

rik emmett

THE MODERN ALCHEMIST

by John Stix

Playing eclectic rock is a mixed blessing—you gain distinction but not much of a following. Rock fans have never been kind to those who dabble with the nuances. It seems that to make it in rock you've got to pick a style-any style - and beat it to death. Blackfoot never decided whether they wanted to be studs and leather or another Lynyrd Skynyrd. They ended up in the Who Cares file. REO had to go the ballad route after their blend of good-time music and hard rock failed to ignite the country. Steve Morse annually wins awards and acclaim from his peers in rock, country and classical music while he fails to become the bona fide superstar in any of those realms.

If there's one common t-shirt to be found in the collections of Judas Priest, Journey and Yes fans; guitarist Rik Emmett is betting that it will have the likeness of his group, Triumph. This Canadian trio of Emmett, drummer Gil Moore and bassist Mike Levine has been at their brand of sophisticated headbanging since their '79 debut album **Rock 'n' Roll Machine**. Not consistently bone-crunching enough for the Metallica battalions, but far too piercing for the Foreigner set, Triumph grappled its way to the top of the bill with songs like *Hold On* and *Magic Power*, whose message reflected the bands own optimistic belief in the power of music.

"This is the era of packaging," Emmett began. "It's always been there but it seems more important now. It was inevitable that when business realized that there was a huge market of young people who loved music, they knew they could use that music to do anything from selling blue jeans to recruiting for the army. The side effect is that it is extremely difficult for musicians and bands who have the desire to make good music that is not somehow fashionable. What you have to do is try and reach as many people as you can without compromising your integrity or credibility. At the same time you say, maybe I ought to do a ballad? You're always conscious of trying to be accessible. Anybody who doesn't admit that is a liar. But you can't be so accessible that you change the essence of what your band is and what you're trying to do as a musician. That's the whole trick of being a commercial artist."

Rik's own steadfast belief that you can have your musical cake and eat it, too, began early in his introduction to the guitar. "I didn't fall in love with the guitar as a one-dimensional thing," he explained. "I didn't hear Jimi Hendrix and devote my life to playing electric guitar through a fuzz tone. I loved Chet Atkins' records as much as I did Ritchie Blackmore's. The rock thing developed because if you wanted to express yourself as a teenager you more or less were going to be in a rock band and listen to rock records at parties. You couldn't escape it, but I was very selective about what players I did and didn't like."

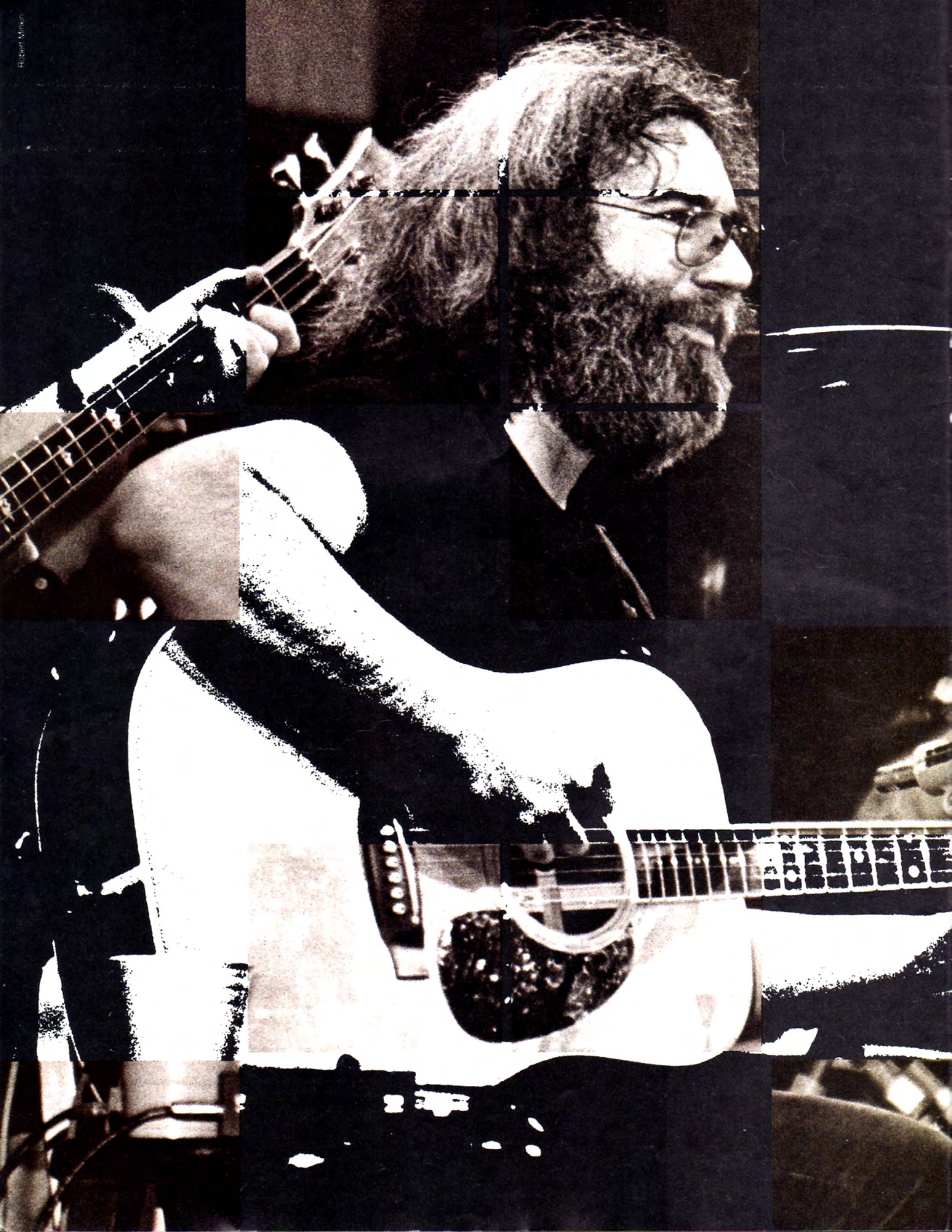
So Hendrix, Blackmore, Clapton and Gentle Giant's guitarist, Gary Green, mixed equally with Charlie Byrd and the music of Duke Ellington. It's no surprise that Rik's first guitar idol was Steve Howe. Though he had a few beginner's lessons on a Kay electric, his formal introduction to the instrument came at Humber College in Toronto when he was 19, through stage band experience, an experimental jazz workshop and by holding the first chair in the guitar ensemble. All of this combined with his bread and butter gigs, that went from country-and-western bands to the tuxedo circuit of weddings and bar mitzvahs. He remembers his early years on the guitar, saying, "My first motivation to play was because I wanted to write songs. I wanted to accompany singers. When I heard someone like Charlie Byrd it seemed that his guitar was singing without vocals. He was the melody and the accompaniment."

Deciding he could get rich playing rock, Rik left college and joined singer Justin Page, an "Alice Cooper/David Bowie clone." After a year which included recording two singles and an album, Emmett struck out on his own with Act III, a progressive group which soon garnered a small loyal audience and a bad credit rating. But just around the bend, Triumph was waiting. Rik recalls, "Mike and Gil had already picked out the name of the band and they had a record deal with a local independent. They had everything but a guitar player. I had a reputation as being a hot rock kid around town and they needed a hot guitar player to make it happen. More than that, they wanted somebody who could handle the responsibility of being a guitarist in a three piece band, and who could sing and write songs. We met at the Hollywood Tavern in Toronto and they made me an offer that I kind of refused. But when we played together I decided to join them. Originally Mike just saw me and thought I was their guy. Gil was worried that I was too progressive. He thought because I was into Yes, King Crimson and Return To Forever that I wouldn't be happy playing straight-ahead rock. But I love that, too. Fortunately for me,I am not a purist. I happen to be a jack-of-all-trades and a master of none. I have enough facility to sit down at a party with five people and play the appropriate thing. Or I can stand up in a hockey arena in front of 16,000 and do the right thing to get them off. I get my greatest pleasure from dabbling around. Fortunately for me, my career and image have grown along those lines."

That career has thus far yielded seven Triumph albums and a slow ascent toward the upper reaches of rock stardom. Though they would like a hit single, Triumph is not about to second guess the audience to reach for one. The long and winding route doesn't seem to bother Rik Emmett at all. "Every career has its own advantages, drawbacks and pitfalls," he says, expounding on the subject. "If your initial success is based on some aspect of novelty, that's the thing that can cut your balls off. Look at the quick start of Boston, or at any number of one hit wonders. We wanted to build on a substantial musical base, become a touring entity and have the loyalty of an audience album after album."

That long, slow climb has not been without a few gold albums (**Allied Forces** and **Never Surrender**) and a share of personal musical highlights. "I'm still very proud of *Epilogue Resolution* on the **Never Surrender** album, "Rik says with a smile. "*Suitcase Blues* is one of the better songs I've ever written. *Hold On*, which along with *Blues* is on the **Just a Game** album, was about the best the band could ever have done at that point in time, in terms of recording a song and

Continued on page 60



Robert Minkin

A MESSAGE FROM GARCIA

by Bruce Pollock

It was like a blast from the past, déja vu. There was his agent on the line suggesting I motor upstate an hour or two for a hotel chat with Jerry Garcia before the gig. "Four o'clock," I said, confirming the hour. "Sure," said the agent, before adding the proviso, "of course, that's Grateful Dead time."

Grateful Dead time. The phrase swept me back with sweet nostalgia to an era when every clock in the world seemed to move to Grateful Dead time, a permanent South America of the senses, a sashaying rhythm of street and feet and daydreams in slow motion, and if you never showed up at all, it was enough just to say, "Man, I got hung up." How could you fail to be simpatico to a notion as simple and guileless as that?

But here's the difference between then and now. Back then I would have slapped my pack on my back and waited until dawn in any rat-trap hole with dreams of long, looping, rapturous guitar solos and half-naked nymphettes with french fried brains twirling under the psychedelic influence of that guitar to sustain me as I waited for Grateful Dead time to occur on the cosmic clock, and if it never did, it never did. But now I have bills to pay, the fast lane, a full lineup of great shows on TV. I decided, prudently I thought, to pass up nirvana this time around, and do the interview on the phone. Amazingly, Garcia was at the other end of the line at the appointed time, sounding remarkably chipper and expansive, leading me to some strange new conceptions about Grateful Dead time, the Eighties and the cosmic ball of wax.

But it didn't take long for Jerry to reveal himself as Jerry once more, still cosmic after all these years. I asked him to comment on the notion that his loose, rambling, mystical style of guitar playing might be considered either a guitarist's dream of boundless freedom, or else the height of self-indulgence.

Linda Matlow/Pix Int'l

"I wouldn't do it if it weren't self-indulgent," Jerry chuckled. "I'm into self-indulgence, so there's definitely a certain amount of that. But I'm playing with a lot of guys who have very specific notions of what music is, which are very different from mine. In the Grateful Dead you can't play without listening to everyone."

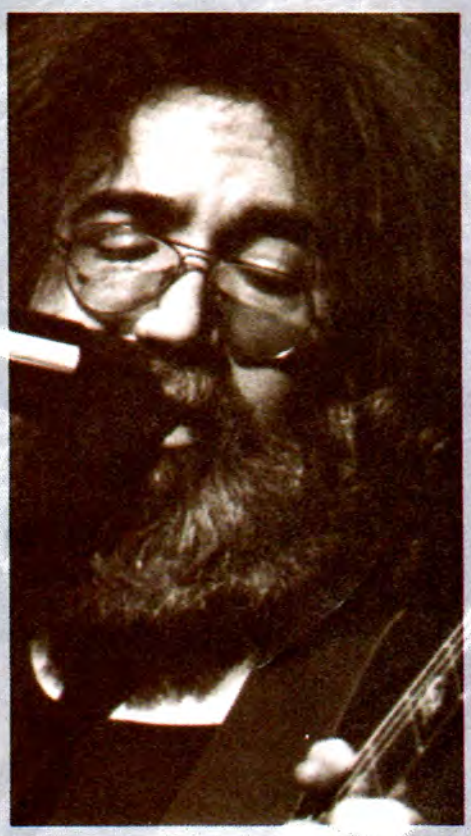
Since he was on the road under his own name we didn't spend much time wooi-gathering about the past, the Dead's approaching 20th anniversary, which strikes some time in June, the heady heyday and the girls with the french fried brains, the downfall of the Haight. Besides, his partner Hunter had told me all I needed to know about that dismal turn of events, a few years back.

"As soon as the TV cameras screwed down on it," Hunter had said, "the vampire began to drink, and only those with self-contained blood units survived intact. It was ugly to watch the efficiency with which that scene was dismantled . . . there was no bone worth picking not stripped clean and the marrow sucked."

So, when discussing the longevity of the Dead, Garcia sighed and said, "I can't begin to tell you how incredible it is." And I decided, prudently I suspect, not to ask him to begin. When I wondered if he thought the Dead would ever break up, he merely tapdanced away. "God, no! There's nobody else we could talk to like we talk to each other. It's way past that. That implies some sort of choice. We're way past that."

To Garcia, still and always, conversation is the spice of life. "The Jerry Garcia band is a four-piece because I'm into the conversation, and the four-piece approach to music is a very satisfying one. It has a lot of openness. An important part of the music is the texture, the layers, and the talk. With a four-piece band the talk you get is like a string quartet, when all the musicians have a similar concept of music. When I play a solo it's not really a solo as much as it is single lines. It's a solo only insofar as it's the only instrument that is producing that particular texture at that moment. But really there is talk going on. The way the keyboard player backs my playing, my solos, has a tremendous effect on the dynamics and the structure and the intelligence of a solo."

Not for Garcia the two minute song, the short, tight solo that says it all. "It's a matter of style," he responded. "Live music, for me, means being able to stretch out. I'm not so slick that I can pull off that perfect solo in one chorus, especially since I don't have a prearranged solo. I need a minimum of three choruses, generally, and that's really restrained for me." Which doesn't mean



he hasn't had his share of great guitar moments on record.

"I've got one of my favorite notes on *Teach Your Children*. That's me on pedal steel. I've got some good things on a David Crosby solo album. **Cats Under the Stars** is a superior production job. I used all the production tricks in the book. I did everything as carefuly as I possibly could and really took advantage of the medium. It's one of the nicest stereo images on record I've ever heard. The record was never really successful, but I think it's beautiful."

Garcia and the recording studio haven't always been the best of friends. "Recording and playing live are very different. Recording is like building a ship in a bottle. Playing live is like being in a rowboat in a storm. I find I'm much less emotionally suited to building ships in bottles. I get pissed off halfway through, or else I do a real sloppy job of it, saying that's good enough; they'll never look at it that closely. I have to fight those tendencies in myself. Patience is not something I come by real easy, the kind of patience required to make a record perfect."

Here's Garcia, the listener, evaluating Garcia, the player.

"I've had people play tapes for me and I say, 'Who the hell is that?' And it turns out to be me with Merle Saunders. I can't relate to it. I hear what's going on but sometimes it sounds way too polished for me to think it's me. Other times it sounds way too nasty for me to think it's me. I'm not that good at that kind of stuff. I'm not good at judging myself either. What I do is kind of a Zen thing—it's Zen and the Art of Notesmanship. It really has to do with the moment and the live situation. That's where it's happening."

Which means that for Garcia, as for most of his fans, each of his concerts, especially with the Dead, is like an album unto itself. "Since all our material continues to develop, it's like every time we play, all the material that we play is our latest thing. That's essentially the truth of the matter, and I think our fans know that. That's why there are so many tape freaks."

This time out the Dead will be doing, Garcia promises, songs from the new album. The album, however, has not been recorded as yet. "We've written the songs, and they're going to go on the record, but we've been using them live to give them a chance to have some of that evolution our songs always go through. Normally, when you go into the studio and you have your songs and you rehearse them, they're very cold. They've just been written and you haven't had a chance to really get into them very much as far as the performance of them goes."

Most music fans are conditioned to hearing the album first and then seeing the band in person. "Not our fans," Garcia said. "Our fans are used to hearing whatever we do. Luckily, they don't demand that kind of rigid format from us. Besides, our record output is so irregular that it would be sort of silly to do that."

As loyal as Garcia's fans are to him is how loyal he is to his Doug Irwin guitar. "I'm a one guitar person," he says. "My chops are set for the guitars I play—my technique is at that edge. I rehearse with one guitar; I only take one guitar with me on the road. My relationship to the music I'm making on stage has to do with what my fingers are doing. The touch is everything for me. To change guitars is catastrophic. I'm not one of those guys who can have a million guitars and plug in any of them and just play. That isn't the way I work. I've actually got two or three guitars made by Doug Irwin, a fantastic craftsman. I've had the one I use for about six or seven years."

As far as effects, Jerry has had his periods of heavy involvement. "I'm using very simple stuff now," he said. "On my guitar I use an octave divider. I have a nice old Mutron envelope follower that still sounds great. I use a phasing device—but I really use it more for vibrato

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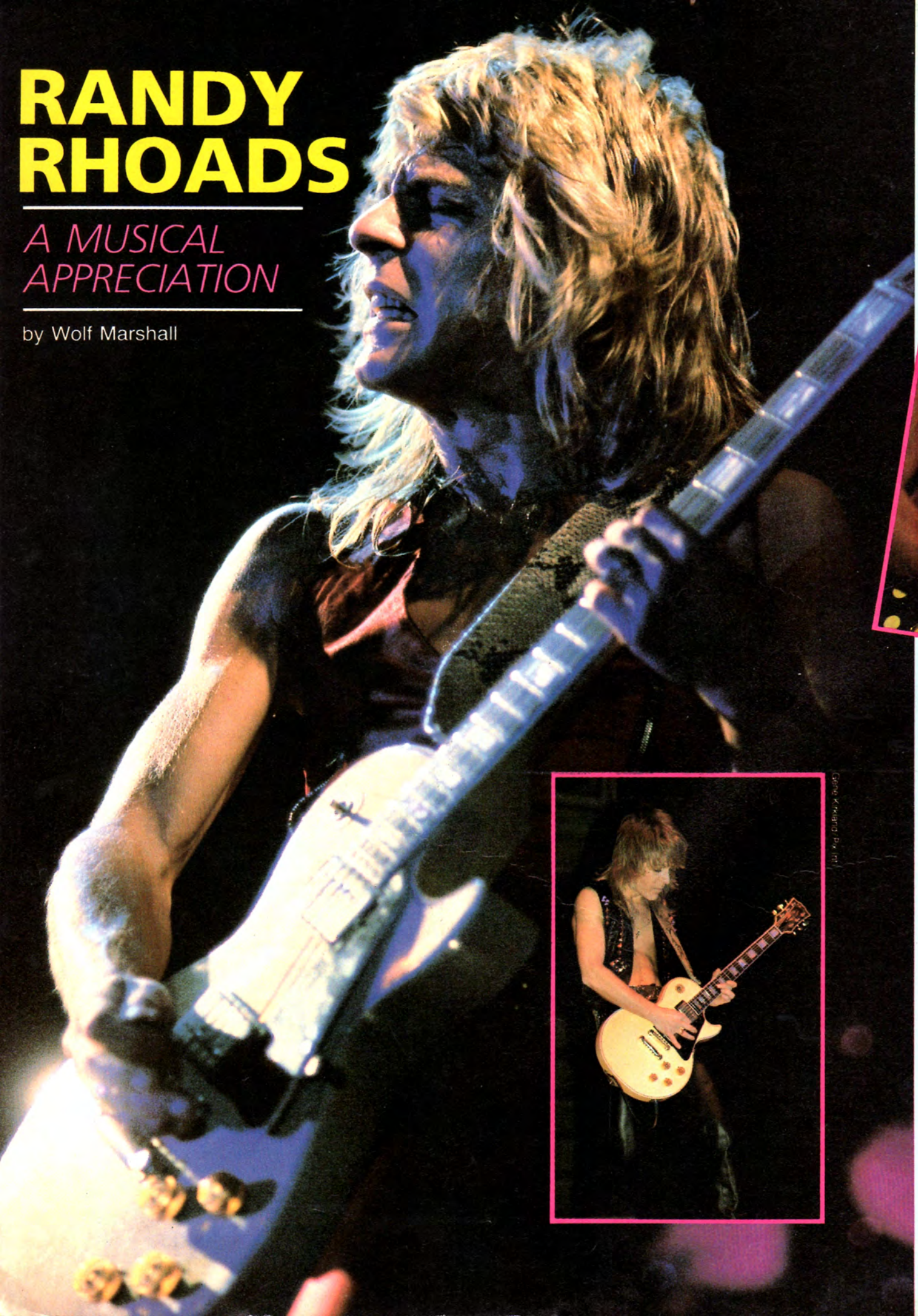
RANDY RHOADS

A MUSICAL APPRECIATION

by Wolf Marshall



Gene Kirkland/Pix Int.

Jeffrey Mayer

Jeffrey Mayer

Whitley Jackson

The first time I heard Randy Rhoads I had been asked to transcribe two cuts from the newly released **Blizzard of Ozz** Lp. What was normally a rather routine assignment became a very special experience. I was immediately struck by the sound. I couldn't think . . . I could only listen.

Randy Rhoads was born in Santa Monica California on December 6, 1956. The youngest son of two music teachers, much of his early exposure was probably the result of experiencing music in the home, both as training and as a form of entertainment. They didn't have a lot of extra money so Randy's daily life was not filled with electronic baby sitters or the excess distractions that so many of us take for granted. Randy became fascinated instead by his grandfather's Gibson acoustic guitar. It must have been among his first connections to making sounds on his own. Probably when he was first striking it, he didn't hit chords or specific notes but rather hit the strings just to hear their sound, much in the same way a child would play with a toy piano. By meeting the guitar with an element of wonder and fantasy, Randy became comfortable with the instrument and the world of sound in general. He picked it up in a natural way, at an early age, not because he was 15 and wanted to be a rock star.

At age six, Randy began his formal training and his fascination quickly grew into dedication and a relentless pursuit of knowledge that remained a guiding principle throughout his life. Although Randy professed to be impatient with lessons until his early teens, his love for guitar and his natural talent overcame the obstacles that often result from undisciplined study. At age 15, his passion became his profession and his style was born from the fusion of rock and classical. Randy was impressed and inspired by the dark moods, drama and sensationalism of Alice Cooper. The impact of Cooper's eerie and outrageous stage show left a lasting impression that later resurfaced in Randy's work with Ozzy Osbourne. This can be heard in *Diary of a Madman* and *Revelation: Mother Earth* in particular, where minor keys, agonizing chords and sombre mystical moods are dominant.

Randy's commitment to guitar led to a wide array and somewhat incongruous assortment of influences. Much of the uniqueness of his style lies in his development outside the "John Mayall Family Tree" (Clapton, Taylor, Green, etc.) so common to most conventional rock guitarists. Instead, he favored the melodic approach of Leslie West, the sound effects of Mick Ronson (David Bowie) and the futuristic sci-fi style of Bill Nelson (Bebop Deluxe). Some of these diverse elements can be detected in the ending vamps of such tunes as *Tonight* (where feedback and toggle-switch flipping is predominant) and *Little Dolls* where he creates a flowing, pastorale mood with smooth linear melodies.

At age 20, Randy began teaching guitar and the result was his contact with and incorporation of the blues-rock phrasing found in songs like *I Don't Know*, where he begins the lead break with a blistering blues scale, and the familiar pentatonic quote which starts the solos in *Believer* and *Mr. Crowley*.

For the reader interested in tracing Randy's style to its roots, suggested listening should include Leslie West (**Mountain Climbing**) for melodic rock and vibrato; Ritchie Blackmore (**Machinehead**) for fusing heavy rock and classical music; Bill Nelson (**Sunburst Finish**) for scalar playing; Jeff Beck (**Truth** and **Beck-Ola**) for incorporating blues phrasing with unexpected twists; Michael Schenker (**Strangers in the Night**), where the use of the wah-wah pedal shapes the guitar tone and Edward Van Halen (**Van Halen**) for double-handed hammering techniques. An assortment of Baroque and Classical composers is also recommended. Randy's favorites were Pachelbel and Vivaldi.

Randy's rhythm and lead styles are both very tied into the baroque period of classical music. In Ozzy's song *Revelation: Mother Earth*, the middle section where the solo starts goes into a double-time feel very much like a Vivaldi violin concerto, where you have a lot of straight eighth notes flowing by. Much of Randy's lead style is in that vein, while the hard driving rhythm structure of the Baroque period was one of his favorite rhythm devices.

The influence of Pachelbel can be heard on the chord progression of *Goodbye to Romance*, which has almost the same progression as Pachelbel's most famous piece, *The Pachelbel Canon* (made famous again from its use in the movie ***Ordinary People***). Both are slow, moving, lyrical and melodic, with a chromatic and diatonic bass line that moves down with accompanying chords built off it.

Randy's recording career began in 1977 with the then local L.A. rock band Quiet Riot. The two albums Randy recorded with Q.R. were for release in Japan and are only available in import stores. His most outstanding work is on *Slick Black Cadillac* on **Quiet Riot I** and *Killer Girls* off **Quiet Riot II**, released in 1978. Although the group had only minor success during this union, Randy developed his studio techniques to a point of per-

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QUEENSRYCHE

FROM BELLEVUE TO EASY STREET by Marie A. Cruz

Where most bands spend years in their basements or garages perfecting their sound and tinkering with their lineup and the dream, then years more suffering rejection at the ears of know-nothing record execs while slowly building a local following as they slosh from bar to bar in beer-repellent boots, Queensryche, professing to be a cut above their fellow metal scufflers, at least musically, has broken the mold, if not the petry dish, by gambling on their originals and avoiding the club scene entirely. Amazingly, the gamble worked. When Queensryche convinced an A & R man from a major label to hear one of their basement rehearsals, instead of the usual sorry boys, try again next year, the A & R man signed them on the spot. Of course, the fact that the band's self-produced Ep had gotten a rave write-up in Kerrang, and was on its way to 50,000 sales, might have made his trigger finger move a bit swifter on the pen. Nevertheless, the guys were performing virgins when they hit the professional spotlight in support of ***The Warning****, fronting for such grizzled, road-weary bands as Iron Maiden, Twisted Sister and Dio. "That was extremely nervewracking," the modest, almost too modest, lead guitarist Chris DeGarmo admits. "We were nervous because of all the pressure." On the other side of it, Queensryche stands by their particular gutsy road to the top. "We were determined to take an independent route," says Chris. "I'm glad we released the first Ep ourselves and didn't send it out to a record company, where it would sit on a desk."*

The origins of their success can be traced back to 1981, when at a Bellevue, Washington Fish and Chips, vocalist Geoff Tate, bassist Eddie Jackson, drummer Scott Rockenfield and guitarists Chris DeGarmo and Michael Wilton decided to form a band. Two years and many practice sessions later they pooled their money to make a demo tape. "Since everyone had a day job," Chris continued, "it made it perfect, 'cause we could rehearse at night and we didn't have a need to go out and play clubs, because we were financially supported. So we worked all day, came home, had enough time to take a shower, then it was off to band practice in Scott's basement. This one summer, we managed between us all to save up some money and go into this little studio, and we blew all the money we saved. That was the Ep."

The four songs they recorded at Triad Studio in Redmond, Washington included *Queen of the Reich*, *Blinded*, *The Lady Wore Black* and *Nightrider*. The owners of Easy Street Records in Bellevue, Kim and Diana Harris, were so impressed by the demo tape that they offered to fi-

nance the pressing of the album. But it wasn't any easy decision to make, as Chris quickly adds, "At first we thought, no way, this is the first thing we've ever done. We knew that we could do better the next time around. But they managed to talk us into it and we certainly weren't going to look a gift horse in the mouth." The resulting Queensryche Ep has now sold over 300,000 copies worldwide.

Convinced that the chemistry was indeed right, the five young men from Bellevue, Washington, decided to avoid the local club circuit and instead devoted their free time to mastering their licks, writing more lyrics and becoming a "disciplined unit of power." As Chris goes on to say, "In Seattle, there's a few places to play, but no one really wants to hear a heavy metal band doing original material. So we decided that we really didn't want to go out and play, we'd much rather just write songs, stay in Scott's basement and get our act polished."

Michael's explanation of their decision to stay away from the local club circuit has grander implications. "We just didn't want to sound like a local band," he says. "We wanted to be a world class band." His classical training at the Cornish Music Institute and Geoff Tate's singing lessons from the well-known Seattle instructor, David Kyle, helped make their music stronger than your average metal mash. "We'll be the first ones to admit that we feel we're a metal band," says Chris, "but there's a lot of metal bands out there with all the same guitar tone throughout their music and it's all guitar grind and repetitive drumbeat. We're really just trying to be a modern musical band, but because of the energy and intensity we fall into the metal label. A lot of people think that heavy metal means putting your Marshall amp on 10 the whole time and spitting blood. Granted, there are kids who like heavy metal in that form, but there are also kids who like it in a non-limited facet."

Although Queensryche's music may also contain the requisite screaming guitars, they know how to make use of such things as marimbas, underwater bells, gongs and even a synthesizer. "We're not afraid to say we're a band that's used a synthesizer on a record." Chris proudly admits. "We've used it to convey a mood. Something really important to our music is texture and imagery, and not letting the listener feel bored."

As musically adept as these guys obviously were, they were still industry-green. Surely there were compromises to be made along the way to writing and recording their first Lp in the real world. "I don't think we had to sacrifice anything," Chris suggests. "We actually went more into our own creative expansion of the songs than we did on our first Ep. Since we didn't think that was going to be a record, it wasn't a product of collective, conscious, directional thought as much as this one was." Though still far from being termed a commercial opus, such tracks as *Hold of the Flame* and *NM 156* reflect Queensryche's desire to be heard and understood on a mass level.

"In this album, we're talking about things that are happening now," Chris says. "I think we're just mentioning, perhaps in a positive way, some of the negative things that might be going on around us, like the fight for control over people. When you read the lyrics, you know most of them aren't like, 'Hey baby, I've got a can of beer, let's cruise the lane.' Actually, the album, in its title, is a rather harsh look at the world as we live in it today. On this particular album, part of the lyrics were the experiences that we all had kind of been through in the last year." Joeysguitartabs.

Their musical and songwriting contributions are a collaborative effort and a result of their varied influences. Chris elaborates, "Michael listens to Al DiMeola, John McLaughlin and Steve Morse, and he's studied everything from African Bongo Music to Segovia. Scott is into fusion. Geoff's into heavy metal, Eddie treasures Alice Cooper, and I'm a complete Jimmy Page fantatic. As a result, everyone has new ideas coming in and everyone has input. We all have faith in each other and confidence in our writing abilities, and we can constantly bounce off ideas."

Though Queensryche obtains its instrumental sound with a basic set up that includes Kramer guitars, Marshall amps and Nady Wireless systems, their actual use of effects is not limited to musical instruments alone. "When we were over in England, Michael and I were doing the beginning of our 50 minute video and we were asked to do a soundtrack with all these guitar effects," Chris explains. "We went into Abbey Road and we had all these amps set up with all these echo systems and what did we end up using??? A tool box! We had screwdrivers and pliers and we're digging them into our pickups, and running screwdrivers across the strings. It sounded great."

If Queensryche's struggle toward the top has thus far been minimal, the demands of perfectionism they've put on themselves as artists and musicians are apparent and strenuous. Their desire to be a world class band is all well and good, but one question remains: If they manage to succeed at getting what they want—the world—what will they do for an encore? ■

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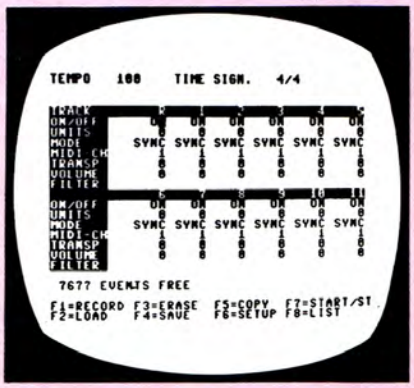

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having it turn out well. As for individual guitar solos, I like the ones on *Nature's Child*, *Hard Road*, *Ordinary Man* and *Young Enough to Cry*.

"The solo on *Rock 'n' Roll Machine* makes me want to gag when I hear it now. It's so poorly executed and the ideas are half-baked. It served its purpose at the time but there are still people who think that's the best thing I've done. To me that sounds like another guitar player. Listen to the guitar work on *Time Goes By* from the **Thunder Seven** album and you'll hear the amount of growth that a guitar player can experience. That growth happens whenever I make the effort to push myself. I recently sent away for a whole bunch of studio material from Jamey Aebersold. It's all jazz oriented, but I said to myself, it's time to get back to the woodshed because you can't get complacent. You think you've got things covered and you don't. You can fool yourself so easily. You can't let your ego be the thing that makes decisions for you in terms of where and how you're going to grow.

"For example,with Randy Rhoads there's a certain amount of legendary status that he has assumed, to a certain extent because he died prematurely, but also because he was a phenomenally good player in some respects. But there's a guy who was taking classical guitar lessons whenever he possibly could. I'd dare say he was probably like at a sophomore conservatory level at classical guitar. There's a reason why he was doing that. At a certain point he had his attitude in the right place. That's the kind of thing that will help you develop into a legend. Having my head screwed on in the right place is what I try to work on as much as possible."

Personality and character are the elements Rik wants to project with his playing. It's something he admires in Stevie Ray Vaughan, the ability to recognize that extra definition of heart. More than any other song, *Little Boy Blues* is "it" for Rik Emmett, and he speaks of it as a personal highlight on **Thunder Seven**. "Emotionally it is completely there, a perfect representation of where I am now. Technically, ten years from now I may say the phrasing was a little weak here and there and I hope to get to the point where I become such a complete player that I could have played all of that emotionally in one take. But as far as being 30-years-old and committing something to vinyl in 1984, it was absolutely the best I could have done."

On the acoustic side, Emmett is aware that form over content is often required in the arena and the applause is not generated by how well he played but that he made the attempt at all. But there are other times when you can hear a pin drop and the satisfaction is immense. "There are moments for everything and classical music has a legitimate place in four-to-the-floor rock. A lot of rock music in terms of forms and chord changes comes from the time of Bach and Mozart, especially in progressive heavy metal bands like Deep Purple, Scorpions and, to some extent, Iron Maiden. Then there's the side of the rocker which realizes there's got to be more out there. Rock is not a pure basic form. It grew out of blues, R 'n' B and gospel. It's only a tiny step to do something that's kind of classical. And because it's not a pure form rock lends itself easily to being bastardized."

To get all of this out on record Rik prepares to the point where he is fully confident. The process starts as he toys with song ideas on his Tascam Portastudio. Later, the band brings the best of them to the rough mix stage and then home again for another pruning. The single most important factor in this process is time. Rik explains, "The more time you have before you actually have to make the commitment, the more time you have to arrive at very solid conclusions. If having more time is making you more confused, then you didn't have a strong enough original concept to give you direction. By the time I'm on the floor playing and singing final overdubs I want to feel 100% confident in whatever I'm trying to do. When I start going for that adrenelin and energy, I'm using it to put the part over the top as opposed to taking it off into strange universes of weirdness.

"Sometimes when you're on stage, if everything is right you have the opportunity to say to yourself, 'This is it, this is what it's supposed to be about. This is what I dreamed about and here I am.' But ultimately, if I had to choose between only performing or only composing and recording, I would choose the latter. For me, being in the studio writing and recording is the ultimate artistic endeavor. When you are entertaining and performing on stage, there is a certain amount of artistry involved, and I love the instant feedback and gratification. Music is about communication and that live face to face thing is wonderful. But it's not the pure art. The pure art is something you can create inside your own head and write down on a piece of paper. In a glimpse, there it is."

How "it" gets from his head to our ears is by way of the Yamaha Company. Rik's number one Framus Akkerman guitar—since 1975—has finally been put to rest on the road by a customized Yamaha SBG 3000. Featuring 24 frets and a Yamaha designed t-bar and locking nut, this is basically the same model that Santana developed for the company. Talking of the switch Rik said, "Tone-wise, the 3000 gives me a lot cleaner lows and brighter highs. Most of all, it gives me the clarity and sustain I need on stage. When you use a wang bar and locking nut in concert, the more sustain the better." Its recording debut can be heard on the solo to *Follow Your Heart,* off **Thunder Seven**. The majority of the album including *Little Boy Blues* was done with the Akkerman. His acoustic guitar on stage is a Yamaha CWE-28. For slide he uses a Fender lap steel and an old National.

On Triumph's most recent tour Rik used Yamaha G100-111 heads with switchable channels through two of six Yamaha S412-111 cabinets on the stage. One stack is kept clean, the other is for "heavy duty grunge." His rack mount system of effects includes two Ibanez HD-1000 Harmonizer Delays, one for chorus the other for harmonizing. There's a Yamaha D-1500 digital delay with 16 presets. These effects are routed through the switching panel of an Ibanez rack which has been customized to send the effects to either the clean or dirty amp. What Rik refers to as a "screamer switch" turns both stacks on at the same time, while another switch allows him to switch from stack to stack.

In the long run, when all of this goes through umpteen power amps and speakers for the house p.a. the subtle differences of equipment come down to the feel it gives him on stage. Rik comments, "On my Akkerman guitar I went to a locking nut and whammy bar because modern rock guitar dictates that you've got to have it. So I installed a Kahler and it's a good unit. However, when you get to bending above the 15th fret on the E string, the sustain disappears because the string is passing over a roller as opposed to a knife-edged point like on a normal bridge. That's a subtle thing, but in a rock band you do a lot of bending with the high E in the upper portions of the neck. That was one of the determining factors for going with the Yamaha guitar. But a lot of times it doesn't matter who made the guitar and what amp you use. The reason there are so many guitar, amp and effects companies is because it's those little things that either turn on or turn off the player.

"There's so much new in technology out there that doesn't apply to me. In the final analysis, for me to do things that are inside my heart and soul I need only plug directly into the board and just play,

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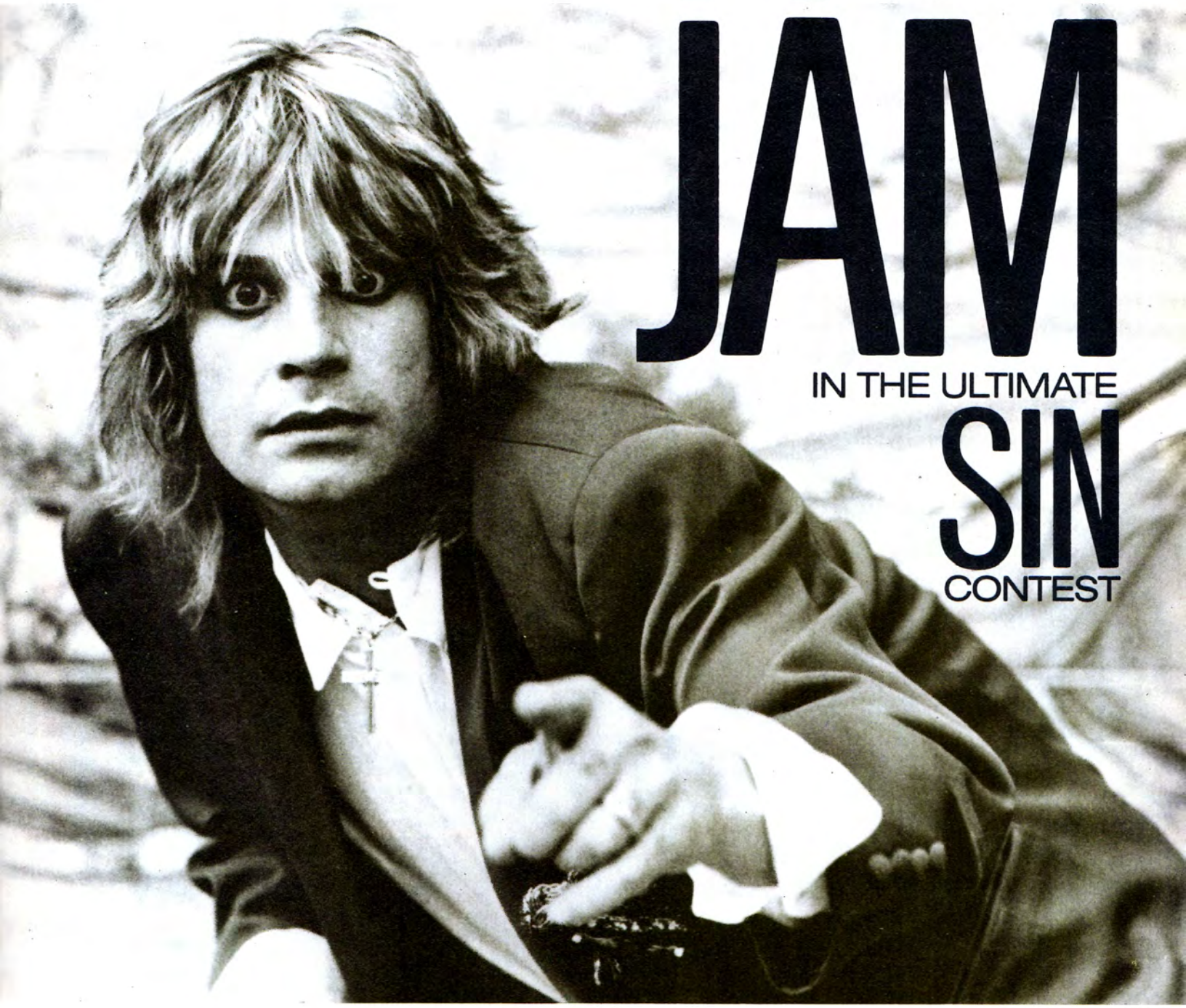

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emmett

like on *Little Boy Blues*. Or I can sit with an acoustic guitar in front of a mic and do *Midsummer Daydream*. Of course, you can always use a better mic and board. I do check out other guitars. Recently I ordered a Steinberger guitar with a vibrato bar. I try and sit on the cutting edge of technology, as it were. But that's not what I want to exploit as my image or career. I don't want people to say, 'That Rik Emmett, he sits on the cutting edge of technology.' I want them to say, 'That Rik Emmett, he has a lot of personality and character, he writes good songs and plays with a lot of emotion.' " ■

RHOADS

Continued from page 57

Neil Zlozower

fection. By the time he joined Ozzy, his ability to overdub his exact guitar parts established a new criterion and became the envy of more seasoned studio pros. Almost all of his guitar solos were overdubbed. Check out *Crazy Train*, *Flying High Again* and *Over the Mountain*. His rhythm guitar parts were sometimes triple or quadruple-tracked. He would have parts in contrary motion that would be double-tracked, then the basic rhythm would have four power chord parts. He was so good at double tracking that he established a whole new way of playing

Continued on page 64

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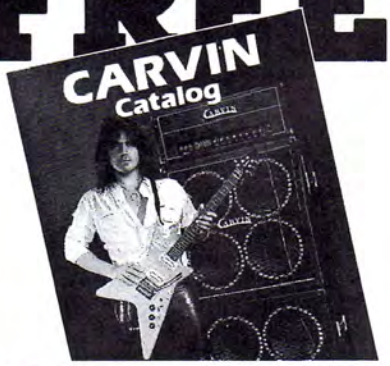

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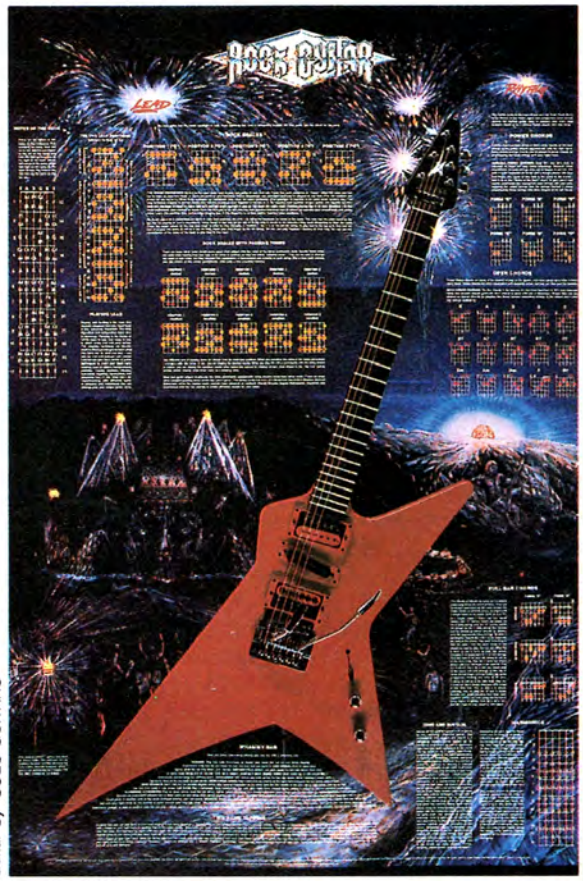
ROCK GUITAR POSTER



All posters 24" × 36"

GUITAR POSTER

KEYBOARD POSTER

AVAILABLE IN FINE MUSIC STORES EVERYWHERE!

Put THE POWER OF ROCK n' ROLL on your wall!

LEAD and RHYTHM

This outrageous poster shows you everything you need to know to start playing hot rock leads and powerful heavy metal rhythms. It's got:

- **ROCK SCALE PATTERNS** that will have you playing lead all over the neck.
- **ROCK SCALES WITH PASSING TONES** to add flash to your leads.
- **POWER CHORDS** you can use to play anywhere on the neck.
- Tips and techniques on **HARMONICS, TONE AND SUSTAIN, TWO HAND TAPPING,** and **WHAMMY BAR!**
- **OPEN CHORDS** and **BAR CHORDS** you can use to hold down the rhythm in all styles of music.
- A three page instruction sheet that shows you licks using **BENDS, SLIDES, HAMMERONS, PULLOFFS, VIBRATO,** and much more!

MUSIC NOTES CARDS

These two handy 8½" × 11" cards are a great way to take the answers with you. Laminated to last!

TABLE OF KEYS: Recognized as the definitive transposing tool for chord progressions, scales, melodies. Great for writing charts!

CHORD & SCALE TABLE: This ingenious chart shows the structure of all common chords and scales and how they work together in many styles of popular music.

THE GUITAR AND KEYBOARD POSTERS

Also available are **THE GUITAR POSTER** and **THE KEYBOARD POSTER.** These two highly acclaimed posters are helping over 100,000 musicians improve their playing. They are as easy to use as a roadmap, and they make the principles of music as simple as DO RE MI, even if you don't read music!

The GUITAR and KEYBOARD POSTERS both feature: • TABLE OF KEYS • GREAT STAFF • CIRCLE OF FIFTHS • CHORD & SCALE TABLE. THE GUITAR POSTER has: **• NOTES OF THE FRETBOARD • OPEN TUNINGS •BASIC CHORDS • MOVABLE CHORD & SCALE FORMS. THE KEYBOARD POSTER has: • TWELVE MAJOR SCALES • CIRCLE OF FIFTHS • A FOUR OCTAVE LIFE-SIZE KEYBOARD.**

Please send: ___**ROCK GUITAR POSTERS,** ___**GUITAR POSTERS,** and ___**KEYBOARD POSTERS** at $6.95 each plus $2.00 postage and handling for the first poster, $1.00 for each additional poster.

Please send: ___**TABLES OF KEYS** and ___**CHORD & SCALE TABLES** at $3.50 each plus $1.00 postage and handling for the first card, $.50 for each additional card.

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Continued from page 62

the guitar technically in the world of heavy metal music. He learned the most intricate of lines and could synch them up with the same phrasing and technical execution.

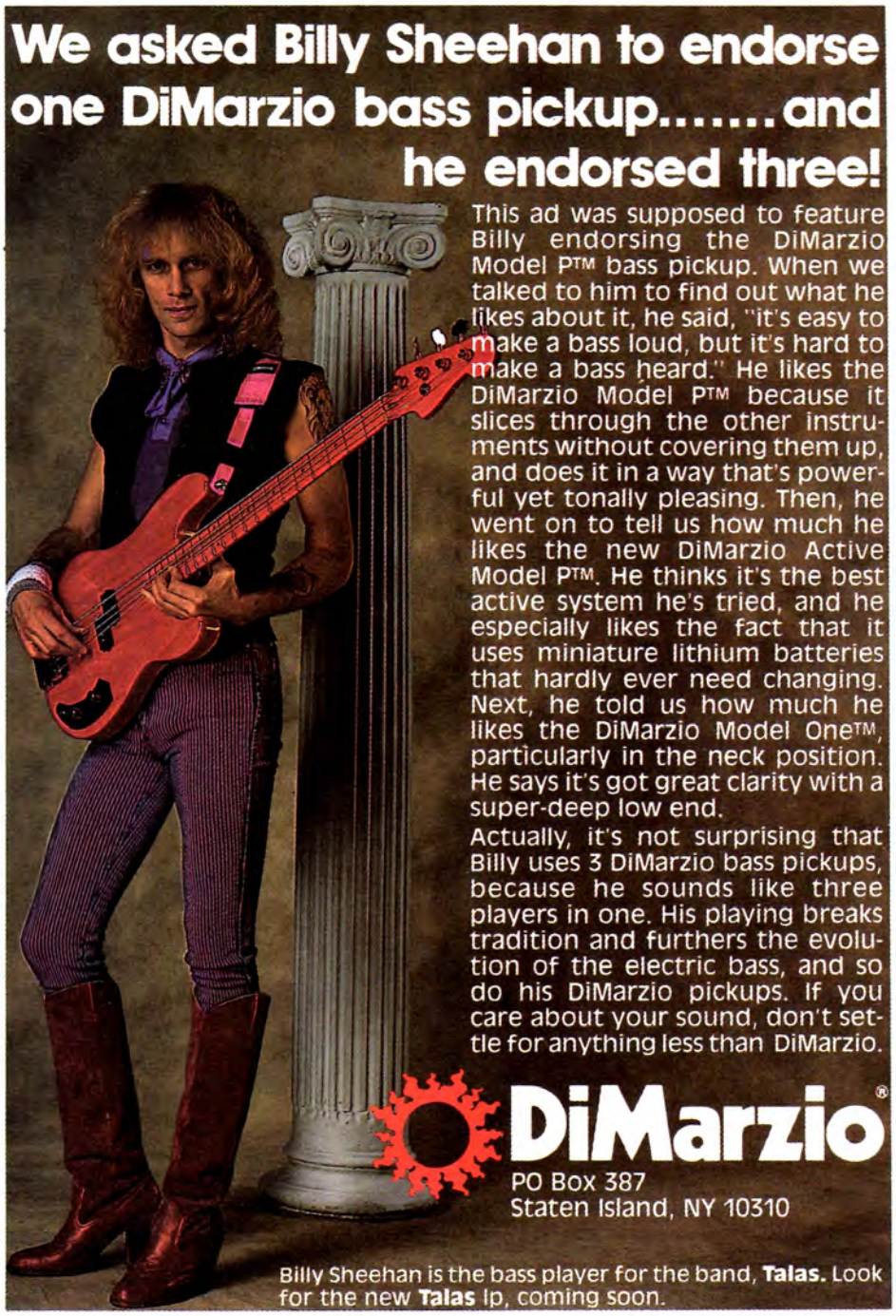
Blizzard of Ozz swept the heavy metal music scene with the velocity of few debut albums. Its abundant highlights: dazzling lead solos (*Mr. Crowley* and *Revelation Mother Earth*, Randy's personal choices), multi-tracked acoustic guitar work (*Dee*), powerful churning rhythms (*Crazy Train* and *Steal Away the Night*) and skillfully crafted transitions in tempo and tonality (*I Don't Know* and *Goodbye to Romance*). The success of the **Blizzard** album and tour, due largely to Randy's unique guitar style and compositional ability, established his career and added a new dimension to heavy metal in the 80s.

Diary of a Madman reinforced the Rhoads phenomenon. *Over the Mountain*, *Diary of a Madman*, *Believer* and *Flying High Again* were outstanding examples of guitar mastery, featuring intricate structural changes, flamboyant solos and perfected multi-tracking that Randy handled with ease. It is interesting to note that despite the excellence of the material and its presentation, Randy was displeased with the majority of his work on **Diary**, feeling rushed for its completion between tours. But his standards were an important part of his contribution. Knowing this, he seemed to set them ever higher, contacting guitar teachers for lessons wherever he travelled, and often teaching the instructors instead.

To date, various live recordings exist of the Blizzard and Diary tours, though only one is a legitimate release: **Mr. Crowley Live** featuring *You Said It All*, of which no studio recording was ever made. *Looking at You, Looking at Me* (a B side) is also among the rare Rhoads recordings. Some of Randy's finest moments are evident on these live tapes. In particular, a taped broadcast of ***The King Bisquit*** radio show has a version of *Paranoid* which some consider to show Randy at his best live. He starts the solo playing some Chuck Berry licks and goes into some fast riffing. Suddenly out of nowhere he plays a three-bar phrase filled with finger tapping, feedback and squeals. It's more like a sound effect than a "guitar line." Aside from its total uniqueness, it would have been hard to achieve under controlled circumstances in the studio, and Randy pulled it off live! The unaccompanied solo of flash pyrotechnics at the end of *Suicide Solution* shows what he could do on just a blow. Even though he stated that it was just "flash" and that he was more interested in structure, Randy still did unique riffs that were never used before in rock. Randy was the first to use a lot of diminished scales, an approach now adopted by Yngwie Malmsteen. Randy's use of odd intervals affected guitarists like Carlos Cavazo. Randy would move tritones around, like the *Black Sabbath* riff he quoted in *Over the Mountain*. But he would take that riff and move it up and down the fingerboard as a weird effect. The idea was at home in fusion music but until Randy it had never really been done in heavy metal.

The best bootleg video of Randy and Ozzy is known to have come from footage of New York's *Afterhours* TV program, filmed during the Blizzard tour. Both on stage and on vinyl, Randy's enthusiasm is apparent. His ability to communicate this feeling and the sincerity with which he did it is as important as the notes he played, catapulting him into the ranks of the rock legends.

On March 20, 1982, I heard the tragic broadcast. I asked myself why? He had given so much in such a short time. Surely, he had so much more to give us. I tried to digest the loss, to understand its impact, not just to the world of music but to Randy's world—the people who knew and loved this special young man. But again, I couldn't think . . . I could only listen. ■

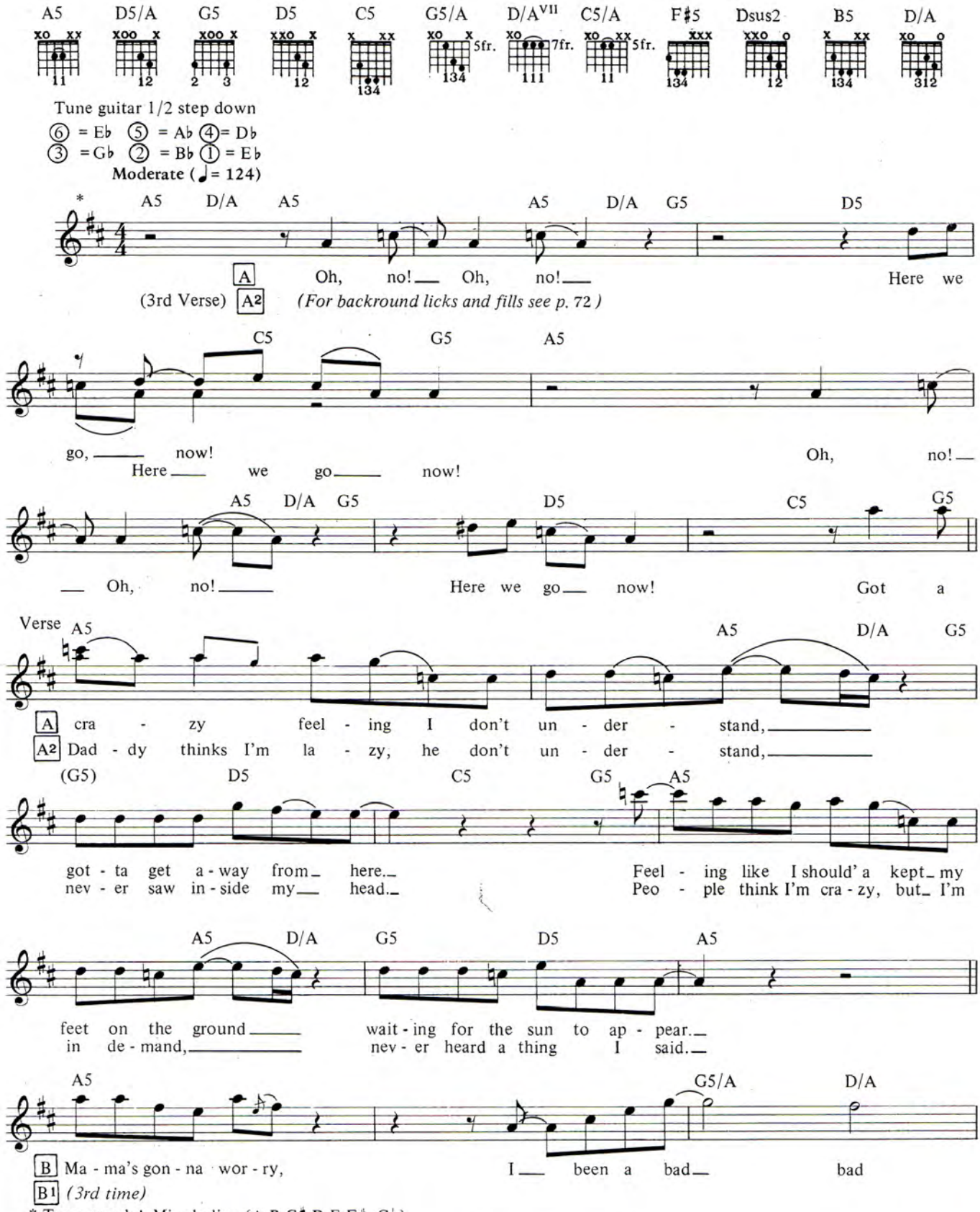


FLYING HIGH AGAIN

As recorded by Ozzy Osbourne
(From the album DIARY OF A MADMAN/Jet FL 37492)

Words and music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

TABLATURE EXPLANATION SEE PAGE 88



* Transposed A Mixolydian (A,B,C♯,D,E,F♯, G♮)

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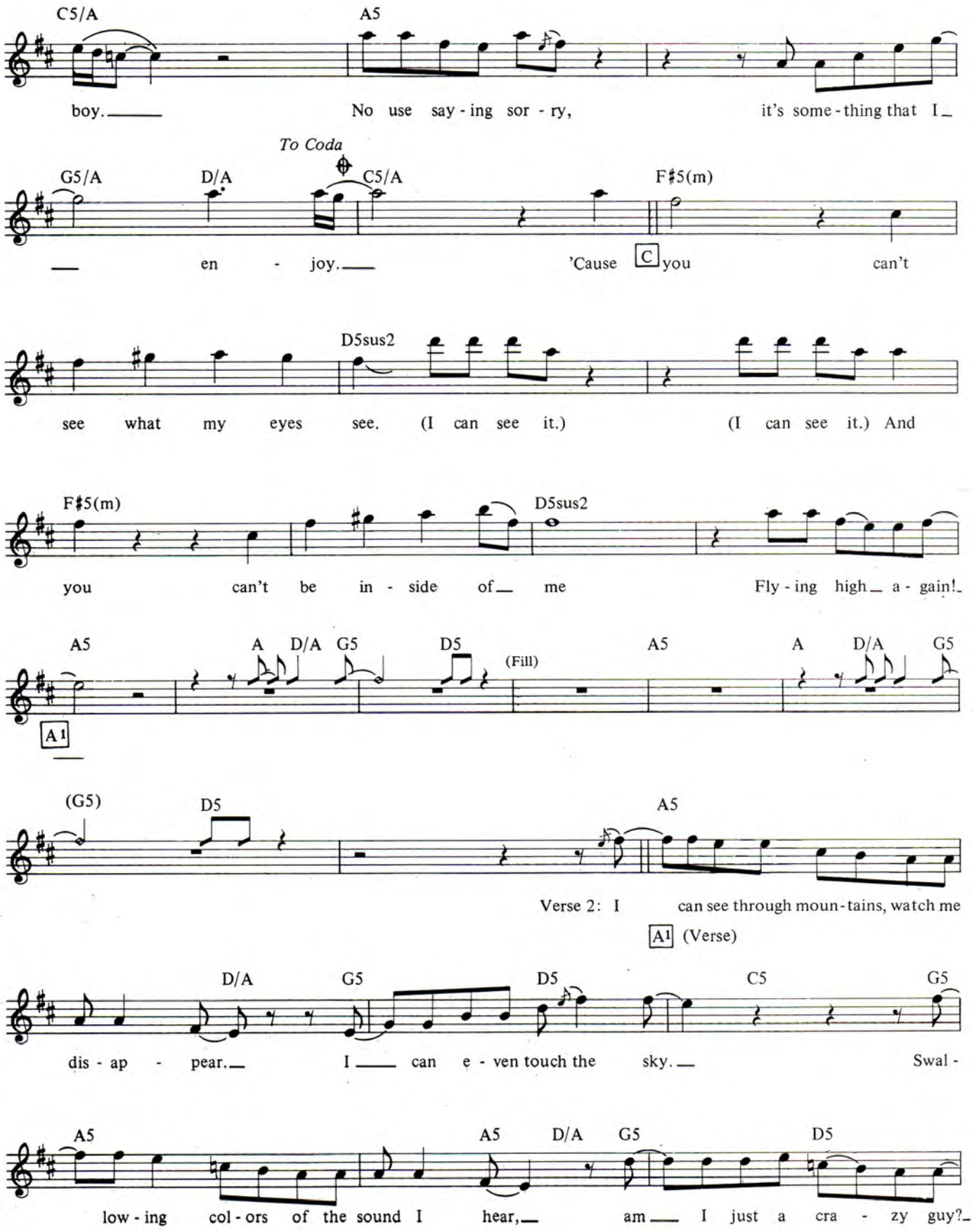
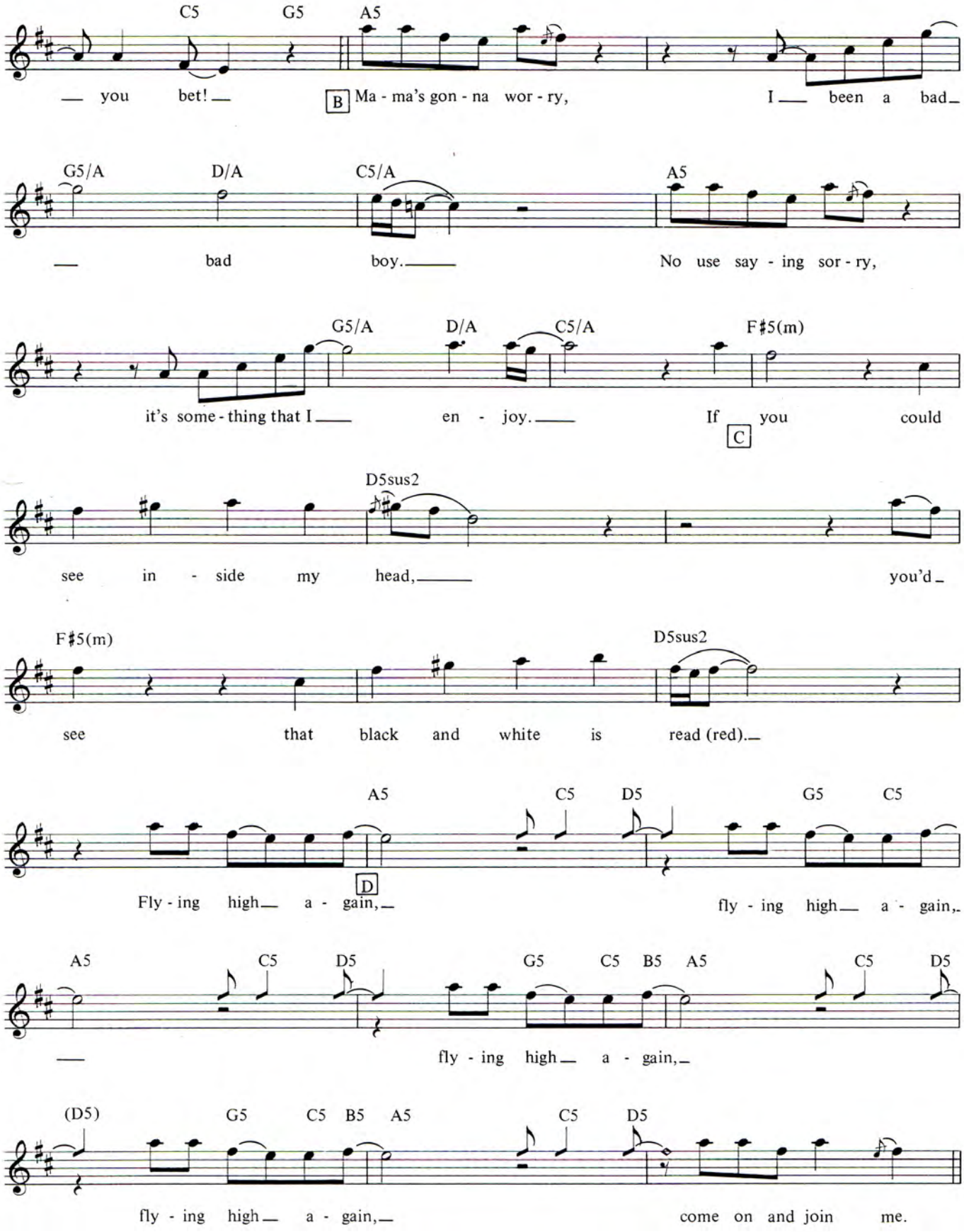

C5/A
A5
boy.
No use say - ing sor - ry,
it's some - thing that I
To Coda
G5/A
D/A
C5/A
F♯5(m)
en - joy.
'Cause
C
you
can't
D5sus2
see what my eyes see. (I can see it.)
(I can see it.) And
F♯5(m)
D5sus2
you can't be in - side of me
Fly - ing high a - gain!
A5
A
D/A
G5
D5
(Fill)
A5
A
D/A
G5
A1
(G5)
D5
A5
Verse 2: I can see through moun - tains, watch me
A1 (Verse)
D/A
G5
D5
C5
G5
dis - ap - pear.
I can e - ven touch the sky.
Swal -
A5
A5
D/A
G5
D5
low - ing col - ors of the sound I hear,
am I just a cra - zy guy?


C5 G5 A5
— you bet! —
B Ma - ma's gon - na wor - ry,
I — been a bad —
G5/A D/A C5/A A5
— bad boy. —
No use say - ing sor - ry,
G5/A D/A C5/A F♯5(m)
it's some - thing that I — en - joy. —
If you could
C
D5sus2
see in - side my head, —
you'd —
F♯5(m) D5sus2
see that black and white is read (red). —
A5 C5 D5 G5 C5
D
Fly - ing high — a - gain, —
fly - ing high — a - gain, —
A5 C5 D5 G5 C5 B5 A5 C5 D5
—
fly - ing high — a - gain, —
(D5) G5 C5 B5 A5 C5 D5
fly - ing high — a - gain, —
come on and join me.

Guitar solo

*7 *F♯(m)5

8va

P SB** P SB P SB P SB

Sl H

T A B

quick gliss pick

* Rhythm guitar doubles bass in octaves

Sl. H

*8 D5

8va

etc.

P H H

Sl. Sl. H H

Sl. Sl. H H

P H H

Sl. Sl.

loco F♯5(m)

Muted

H P H

H P H P H P H P H P

8va

H P

*9

H P H

H P H P H P H P H P

H P

Muted passage

*10 D5

8va

etc.

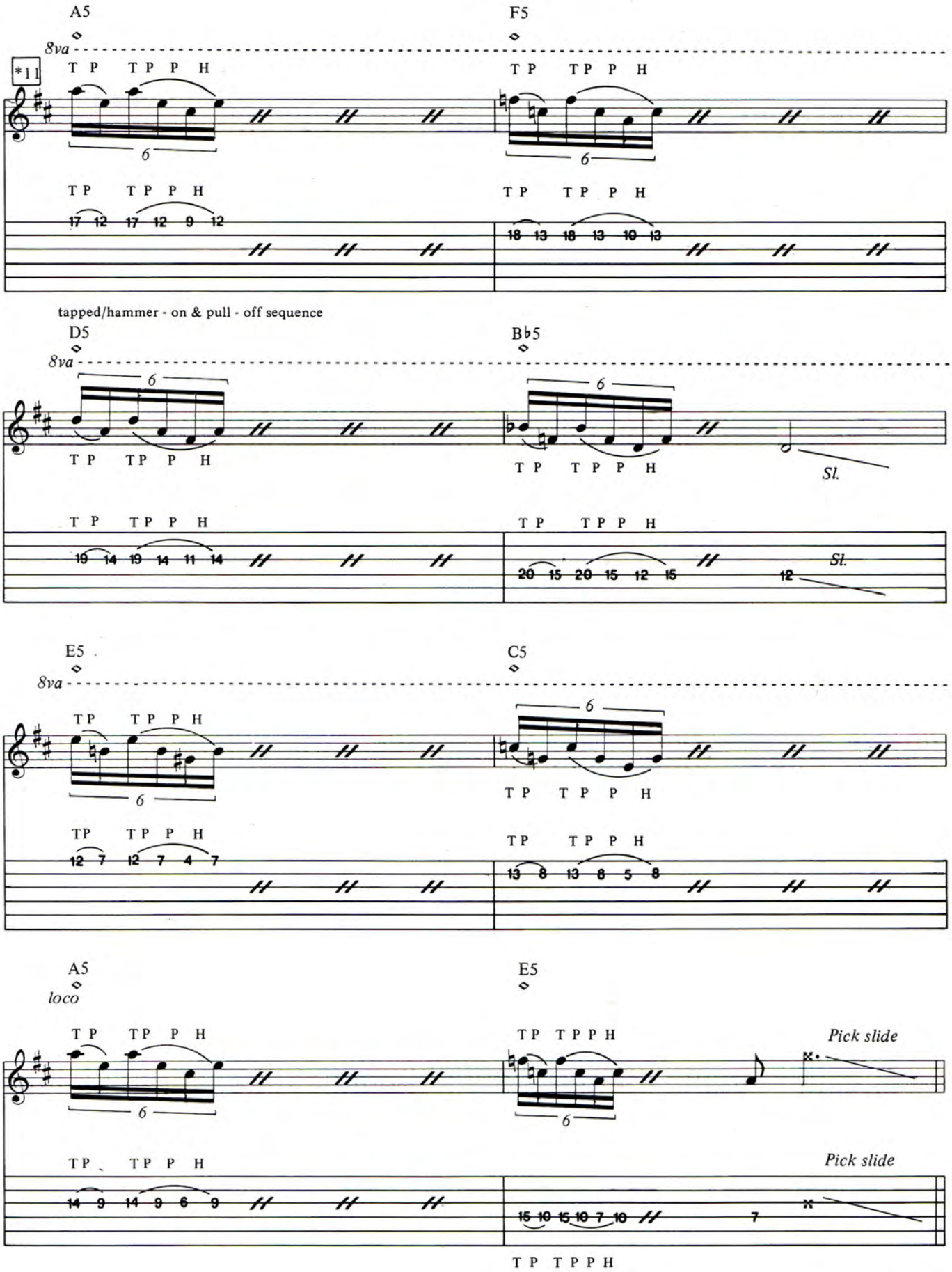
H P H P H P H P H P H P H P H P H P H P

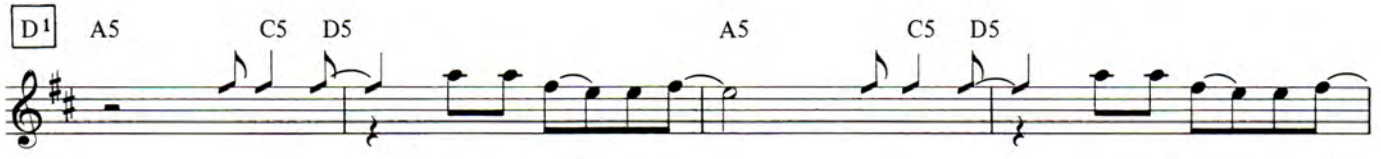
Sl. H P H P H P

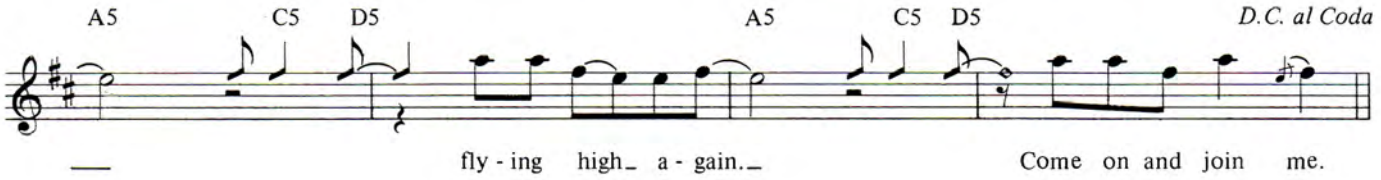
H P H P H P H P H P H P H P H P H P H P

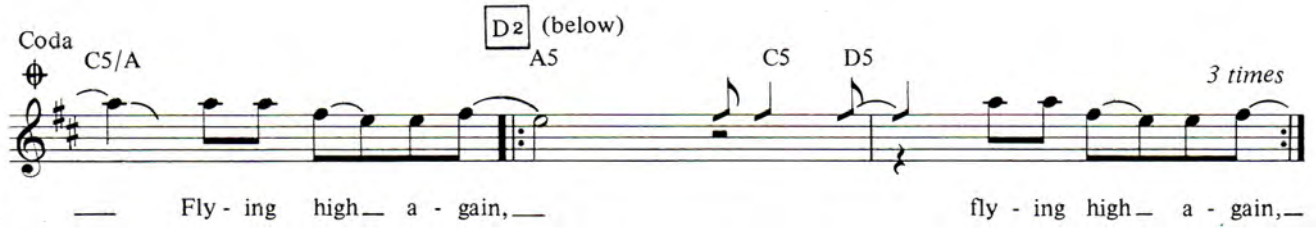
Sl. H P H P H P

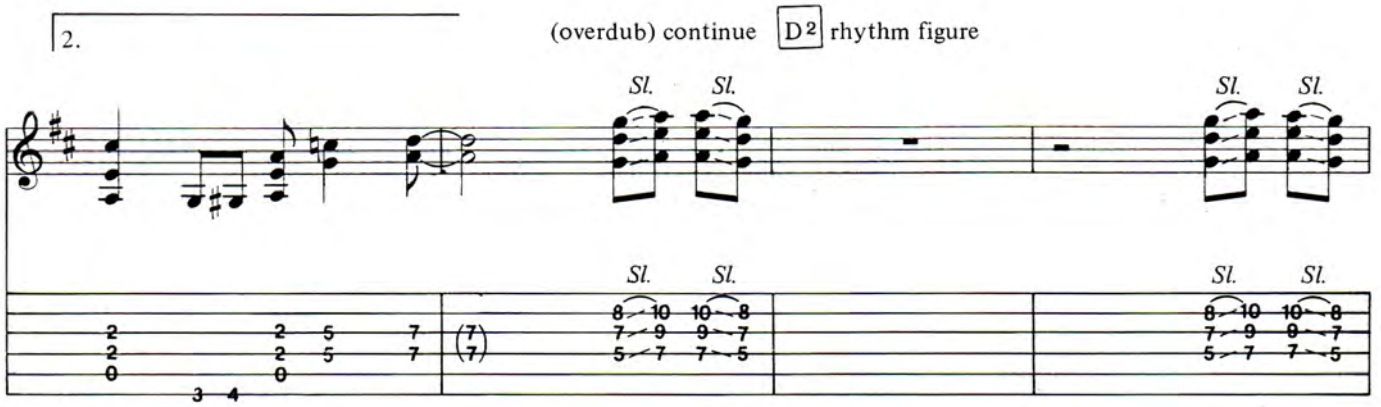
** Slight bend; less than 1/2 step

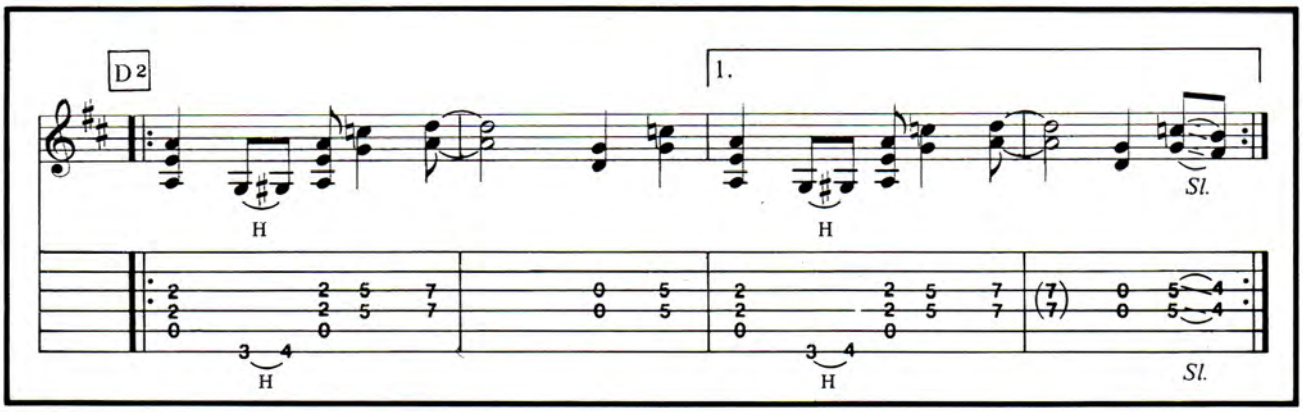

A5
8va
*11
T P T P P H
6
T P T P P H
17 12 17 12 9 12
F5
T P T P P H
6
T P T P P H
18 13 18 13 10 13
tapped/hammer - on & pull - off sequence
D5
8va
6
T P T P P H
T P T P P H
19 14 19 14 11 14
B♭5
6
T P T P P H
Sl.
T P T P P H
20 15 20 15 12 15
Sl.
12
E5
8va
T P T P P H
6
TP T P P H
12 7 12 7 4 7
C5
6
T P T P P H
TP T P P H
13 8 13 8 5 8
A5
loco
T P T P P H
6
TP T P P H
14 9 14 9 6 9
E5
T P T P P H
6
Pick slide
Pick slide
15 10 15 10 7 10
7
T P T P P H

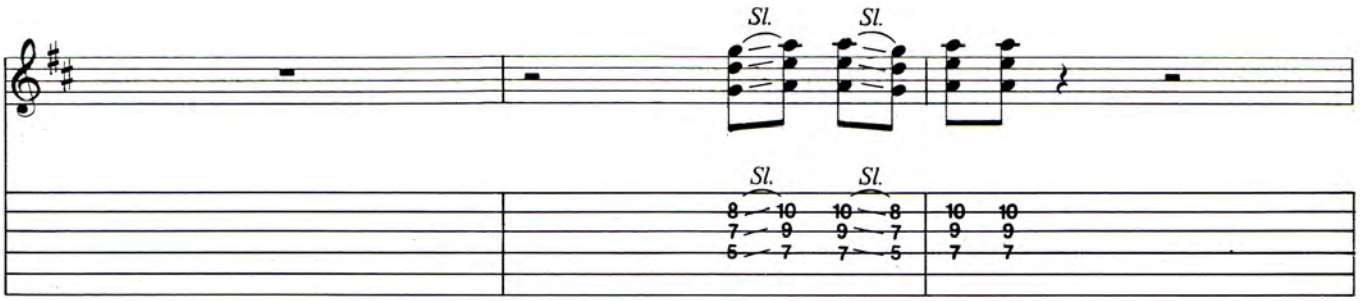

D1
A5
C5
D5
A5
C5
D5
Fly - ing high a - gain,
fly - ing high a - gain,

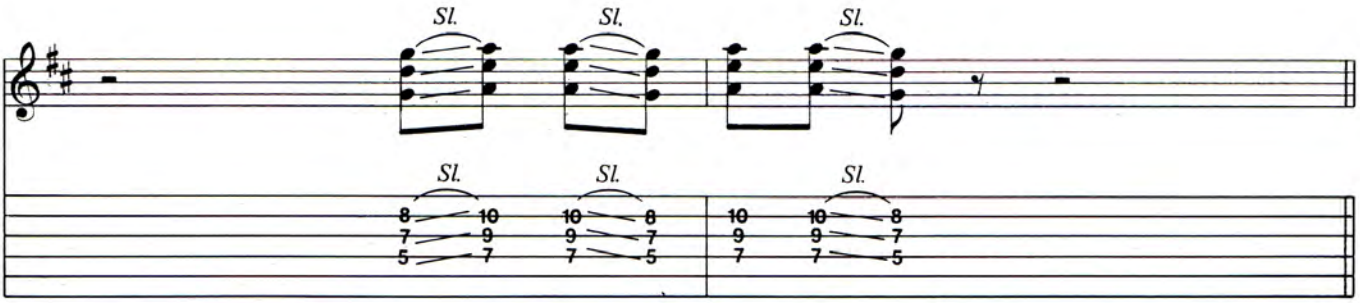

A5
C5
D5
A5
C5
D5
D.C. al Coda
fly - ing high a - gain.
Come on and join me.


Coda
C5/A
D2 (below)
A5
C5
D5
3 times
Fly - ing high a - gain,
fly - ing high a - gain,

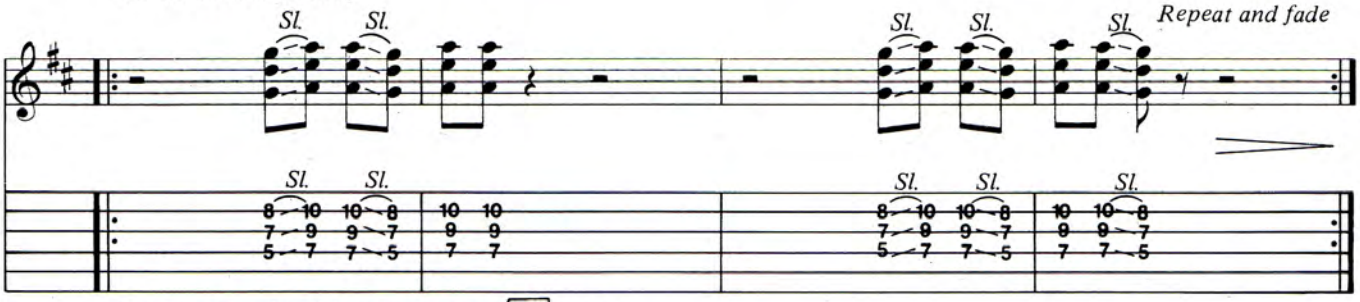

2.
(overdub) continue D2 rhythm figure
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.


D2
1.
H
H
Sl.
H
H
Sl.

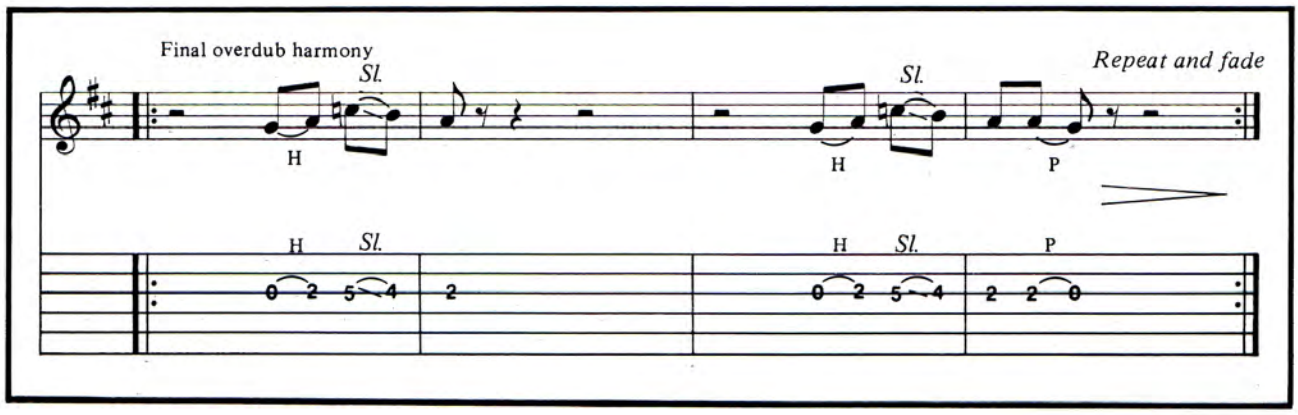




w/Final overdub harmony

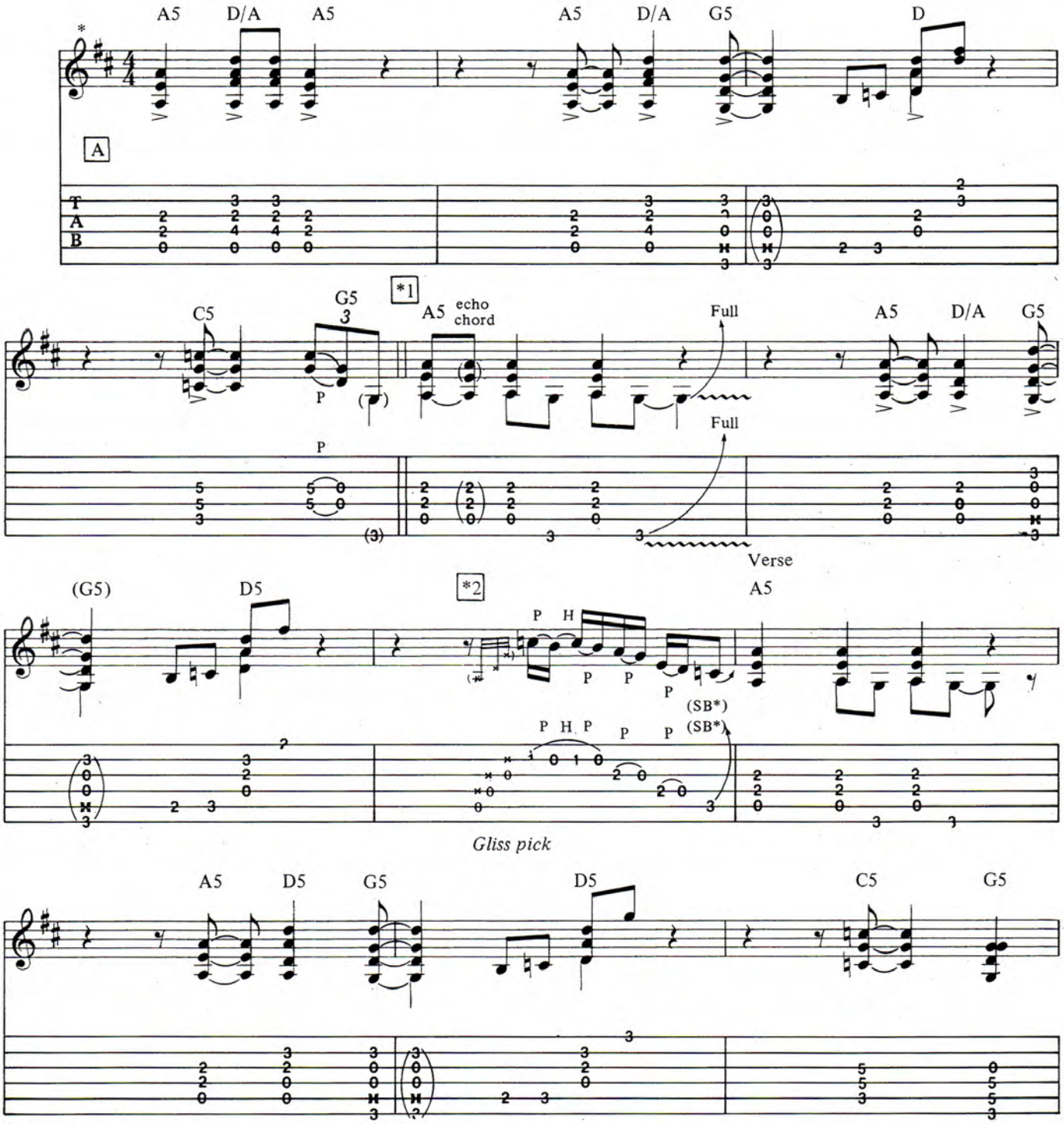


continue vamping this pattern over D 2 to fade

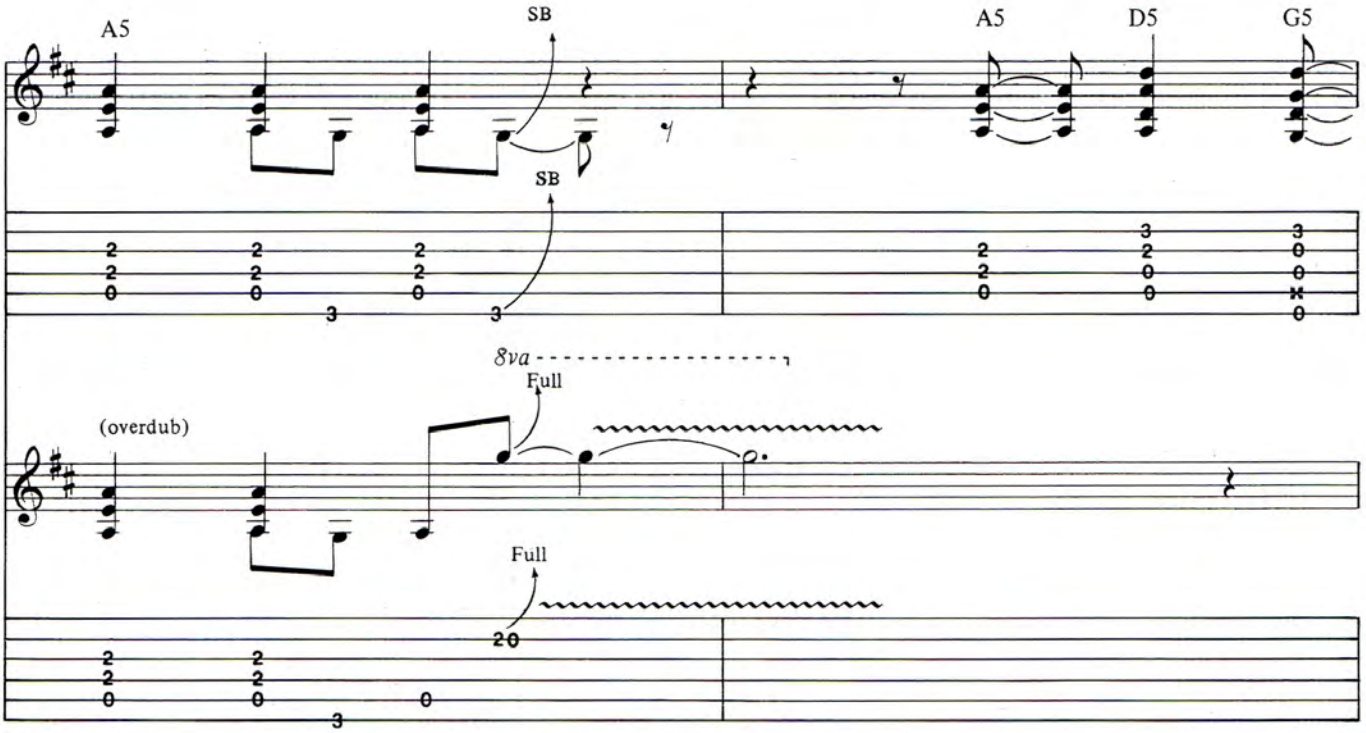


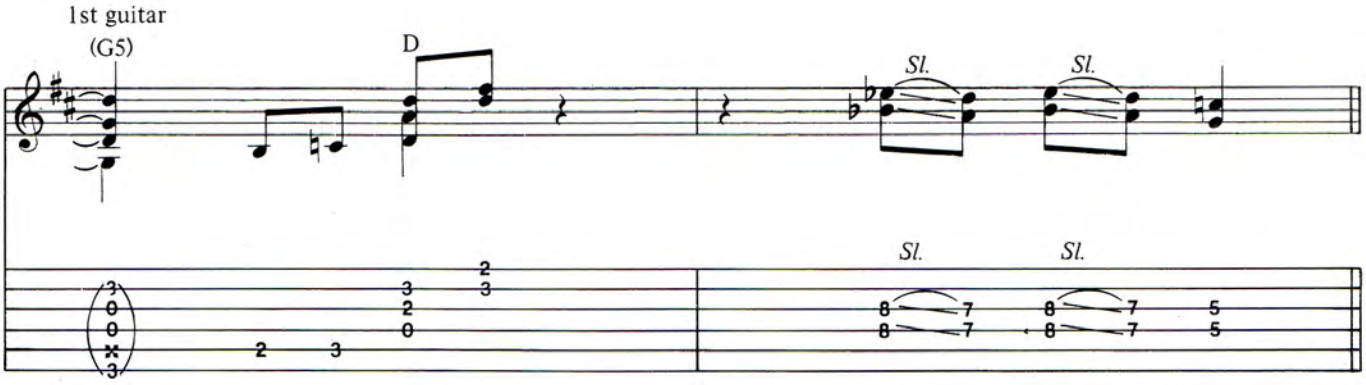
Tune guitar 1/2 step down
(6) = E♭ (5) = A♭ (4) = D♭
(3) = G♭ (2) = B♭ (1) = E♭

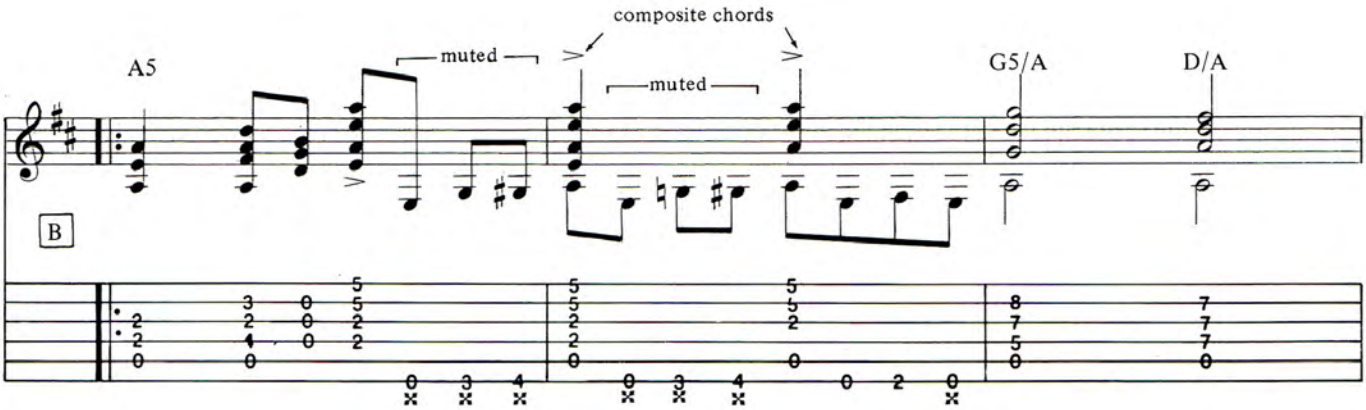
Moderate (♩ = 124)

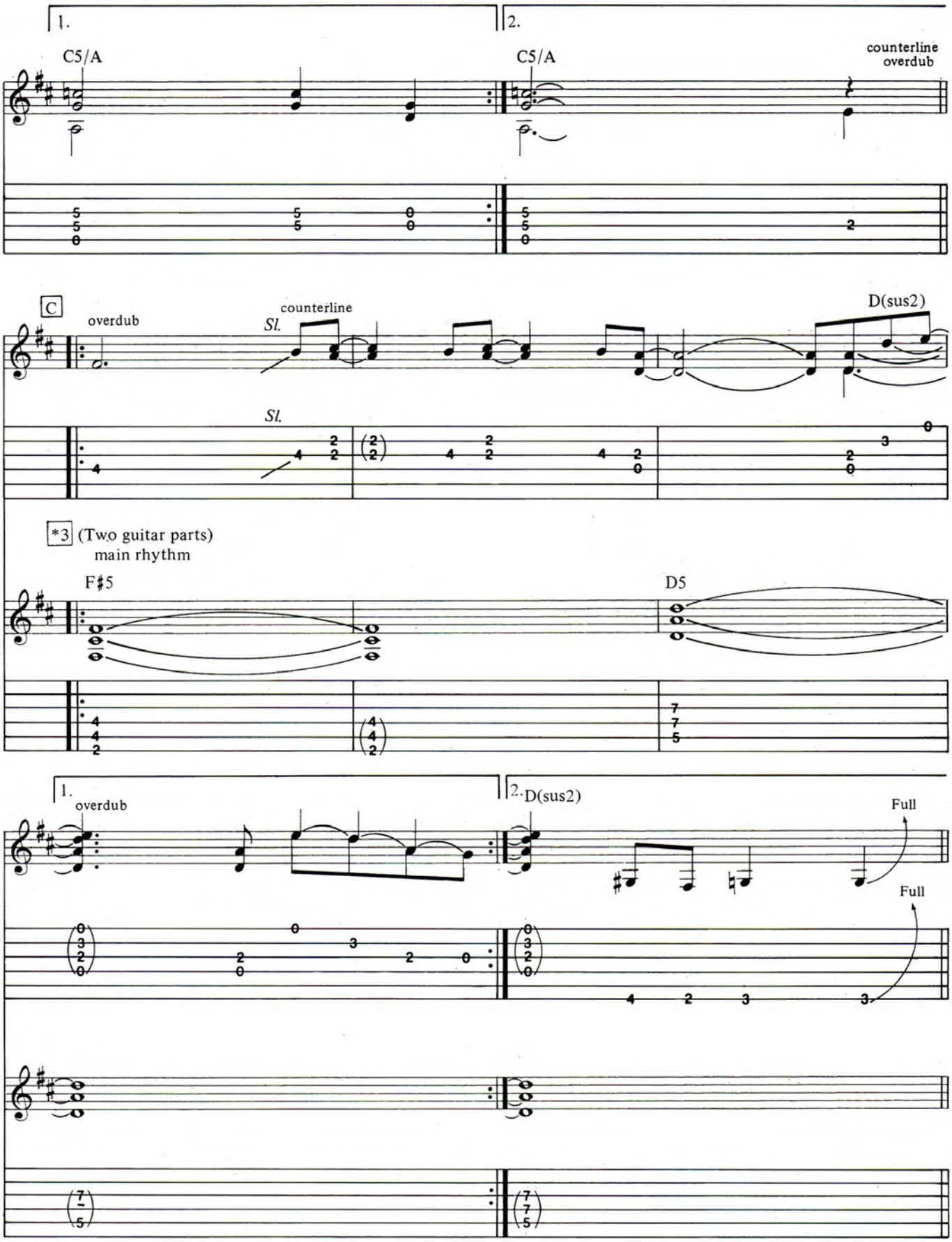


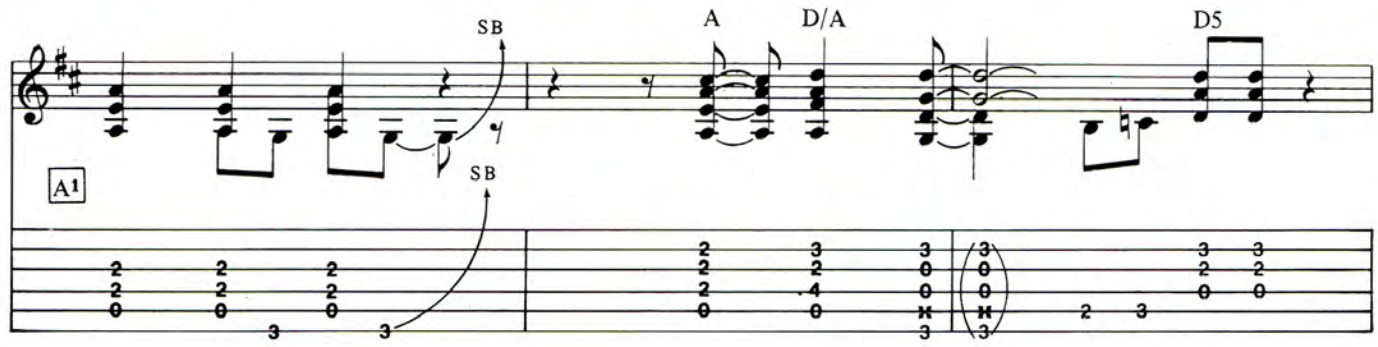
* Slight bend; less than 1/2 step

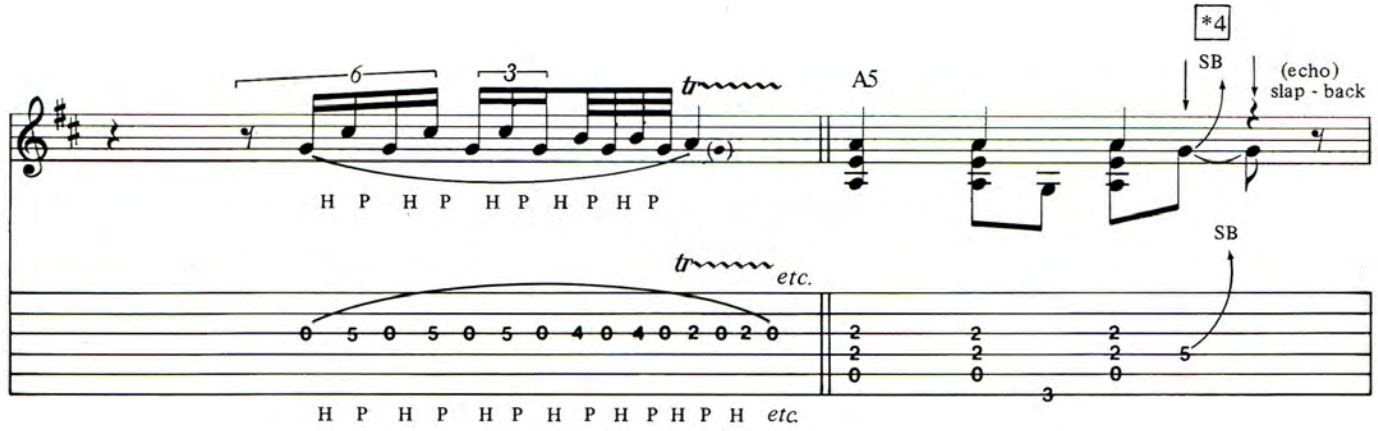

A5
SB
SB
A5
D5
G5
8va
Full
(overdub)
Full

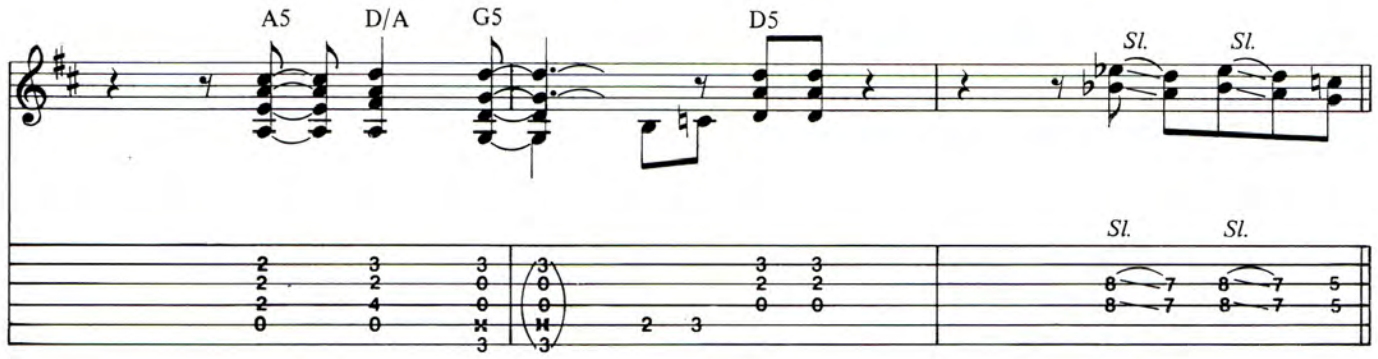

1st guitar
(G5)
D
Sl.
Sl.
Sl.
Sl.

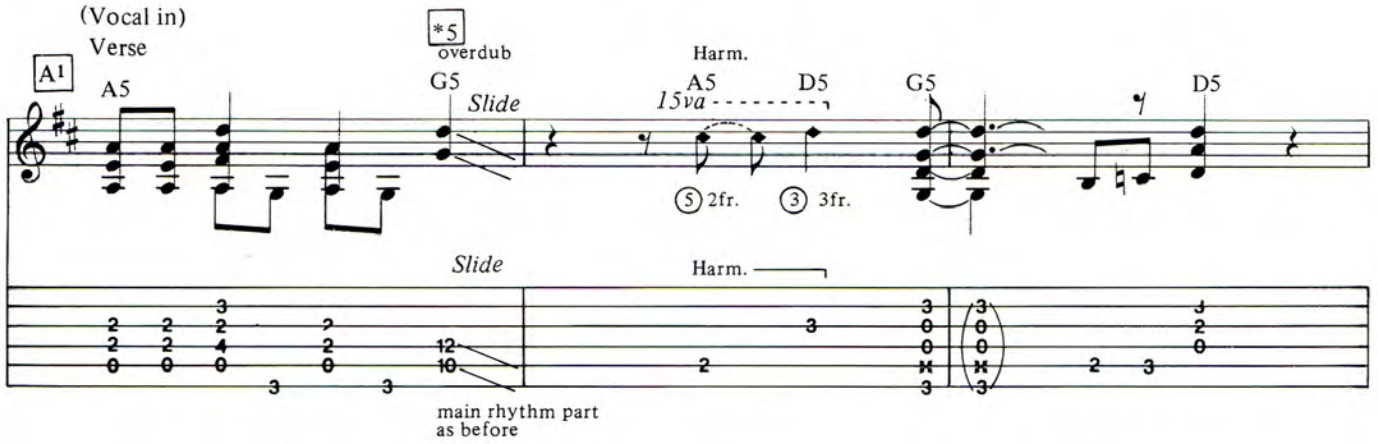

composite chords
A5
muted
muted
G5/A
D/A
B

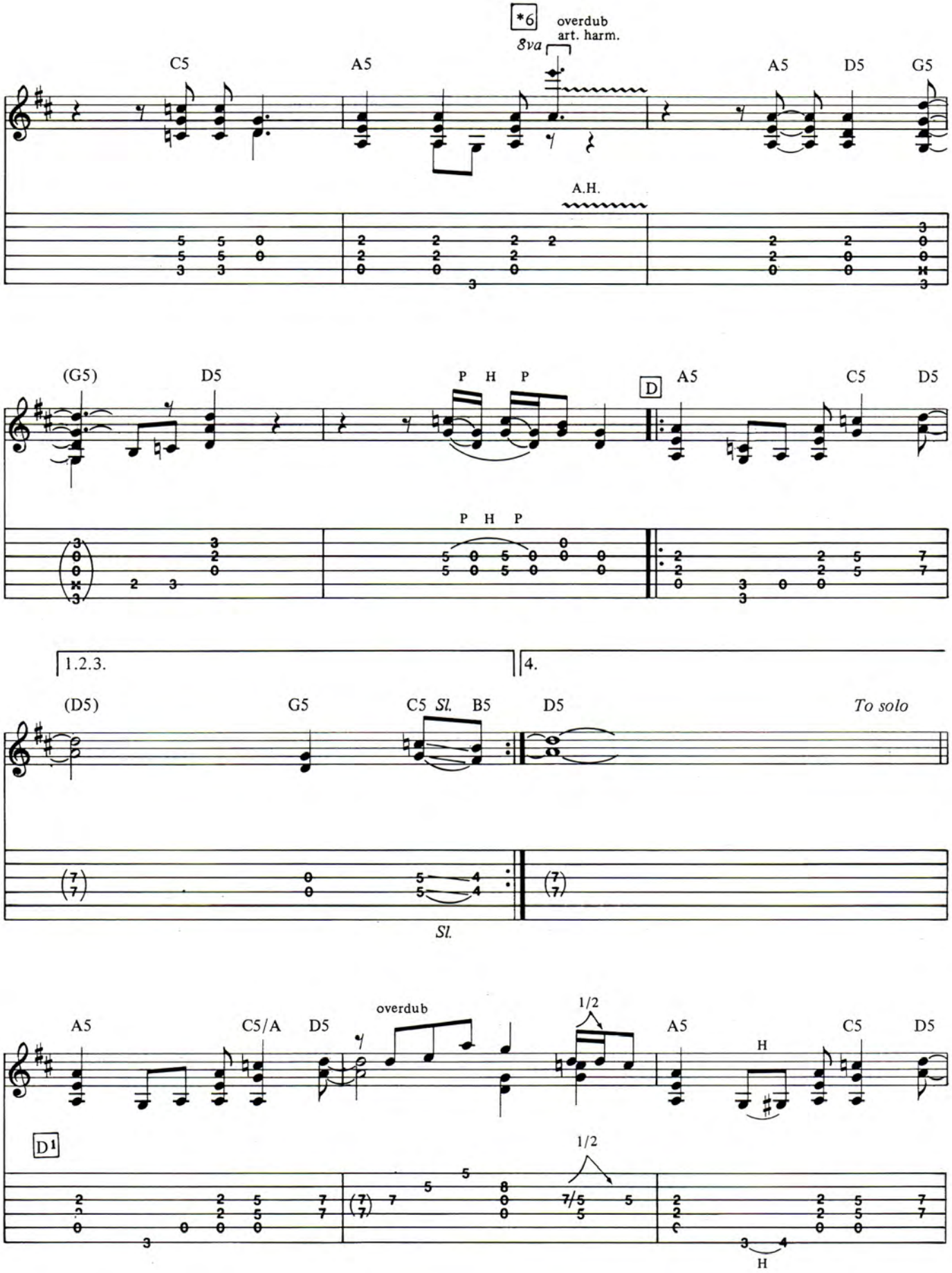

1.
2.
C5/A
C5/A
counterline
overdub
C
overdub
counterline
Sl.
D(sus2)
Sl.
*3 (Two guitar parts)
main rhythm
F♯5
D5
1.
overdub
2.
D(sus2)
Full
Full

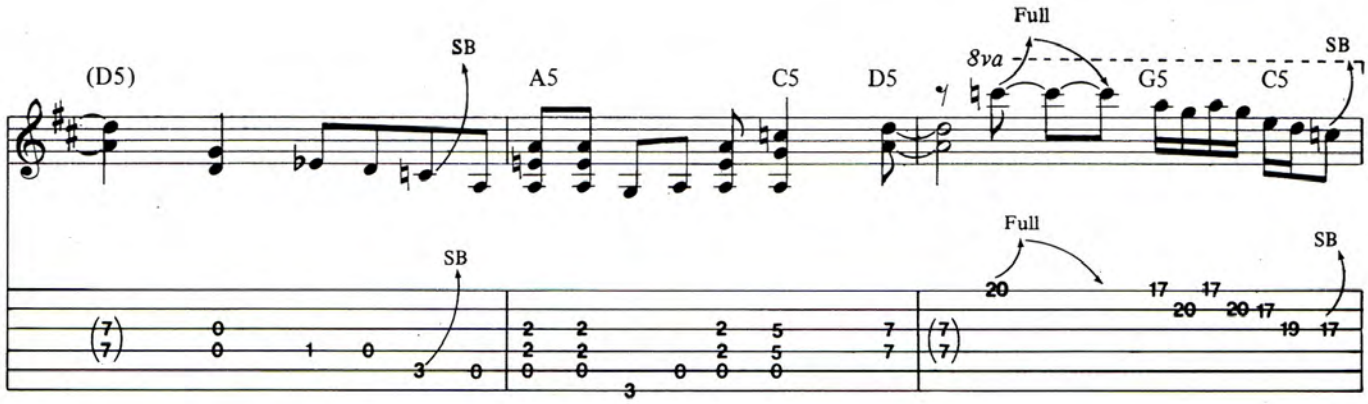

SB
A
D/A
D5
A1
SB

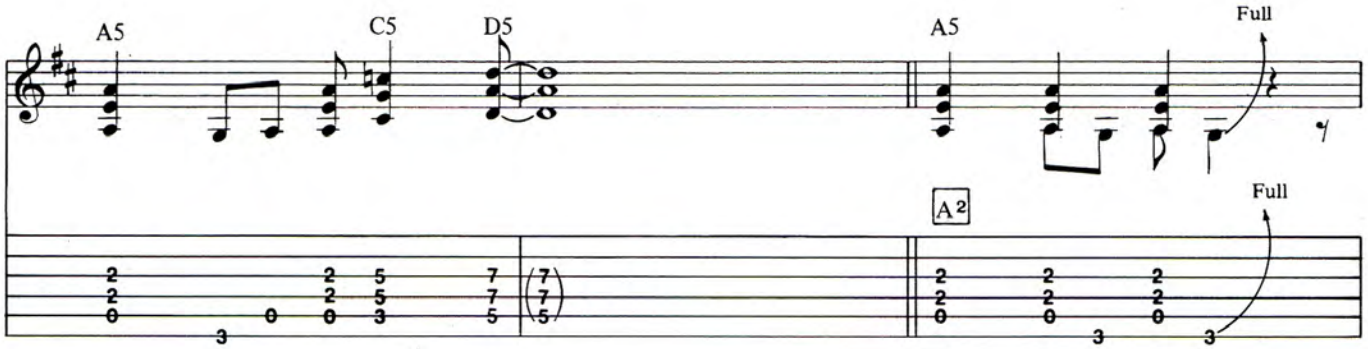

6
3
tr
A5
*4
SB
(echo)
slap - back
H P H P H P H P H P
tr
etc.
SB
H P H P H P H P H P H P H etc.

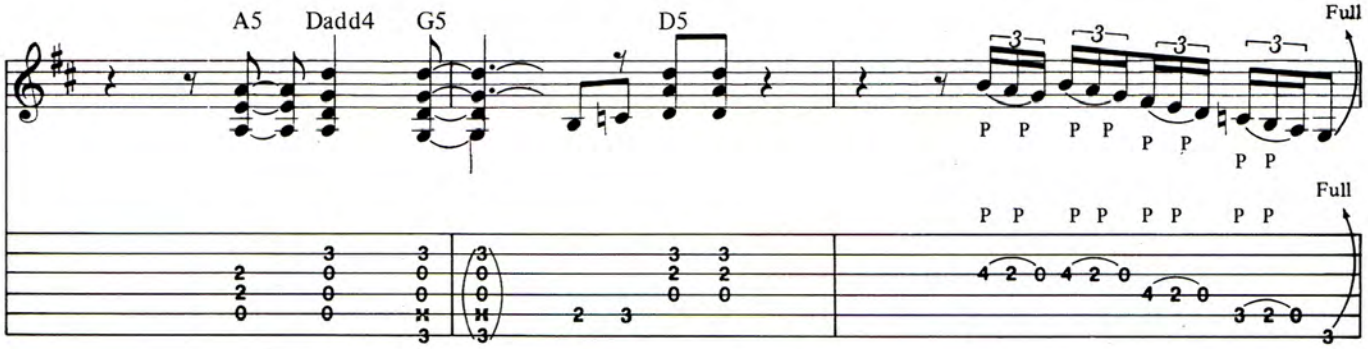

A5
D/A
G5
D5
Sl.
Sl.
Sl.
Sl.

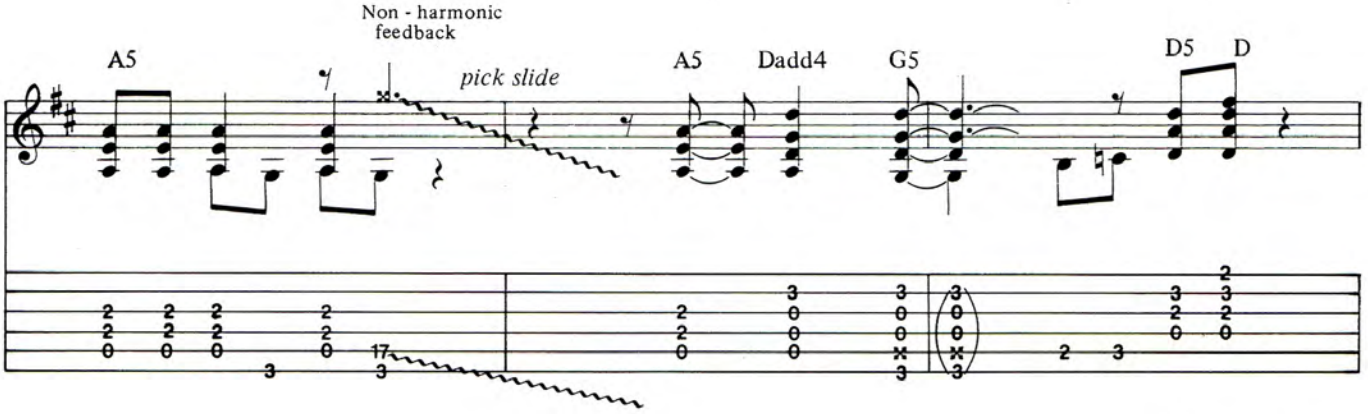

(Vocal in)
Verse
A1
A5
*5
overdub
G5
Slide
Harm.
A5
D5
15va
5 2fr.
3 3fr.
G5
D5
Slide
Harm.
main rhythm part
as before


*6
overdub
art. harm.
8va
C5
A5
A5
D5
G5
A.H.
(G5)
D5
P H P
D
A5
C5
D5
P H P
1.2.3.
4.
(D5)
G5
C5 Sl.
B5
D5
To solo
Sl.
A5
C5/A
D5
overdub
1/2
A5
H
C5
D5
D1
1/2
H


(D5)
SB
A5
C5
D5
Full
8va
G5
C5
SB
SB
Full
SB


A5
C5
D5
A5
Full
A2
Full


A5
Dadd4
G5
D5
Full
P P P P P P P P
Full
P P P P P P P P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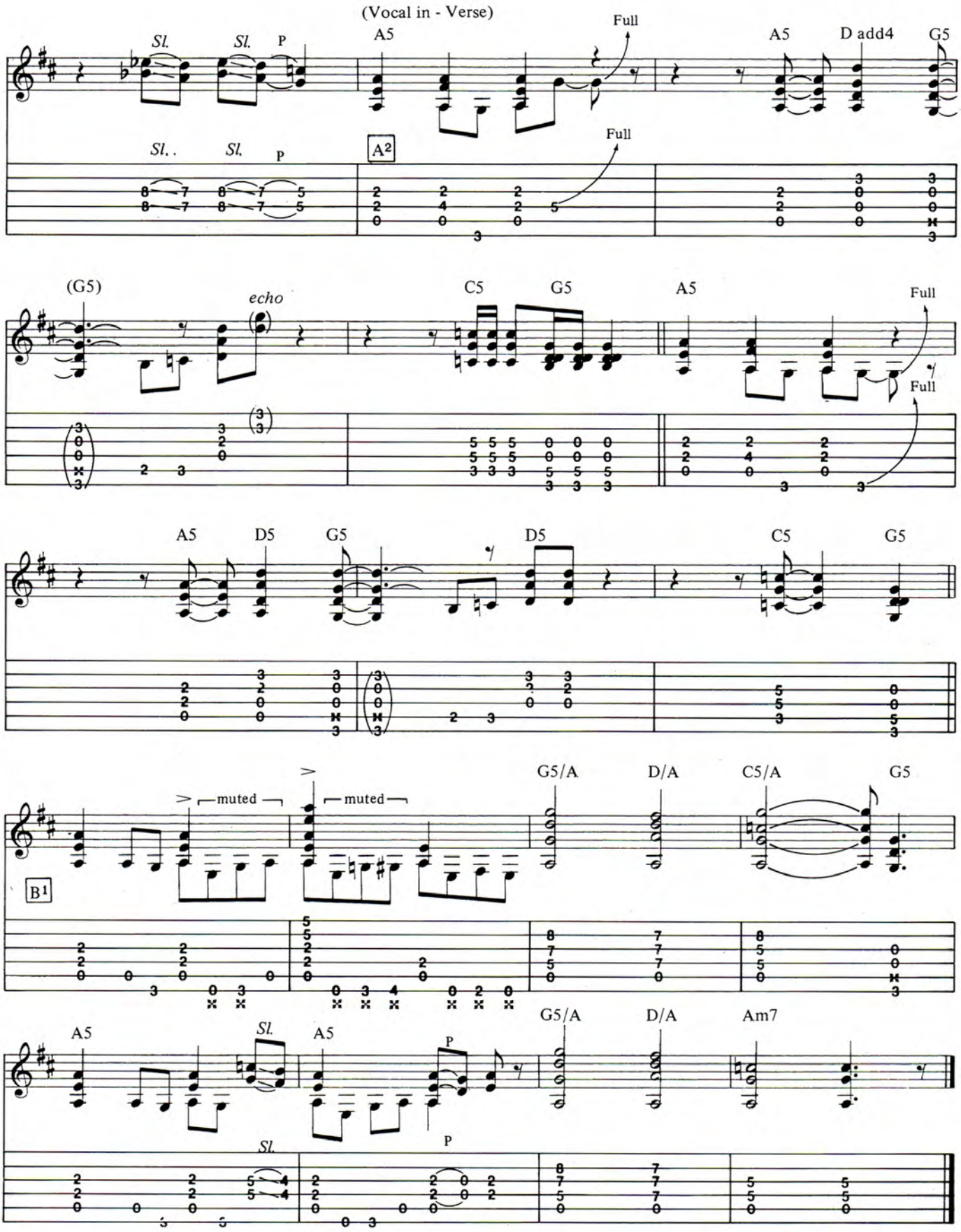
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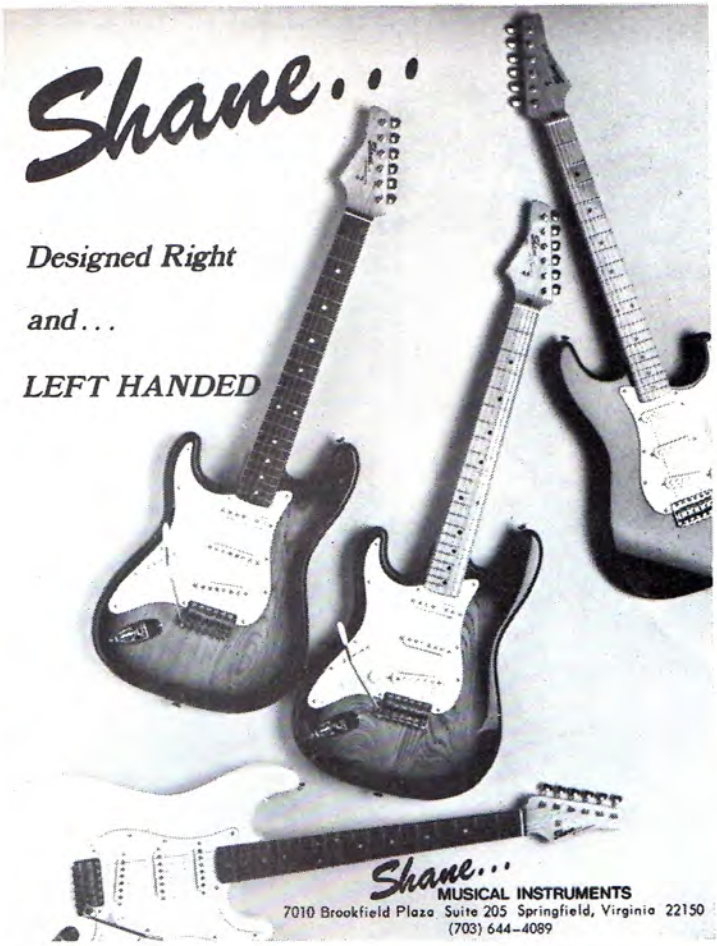

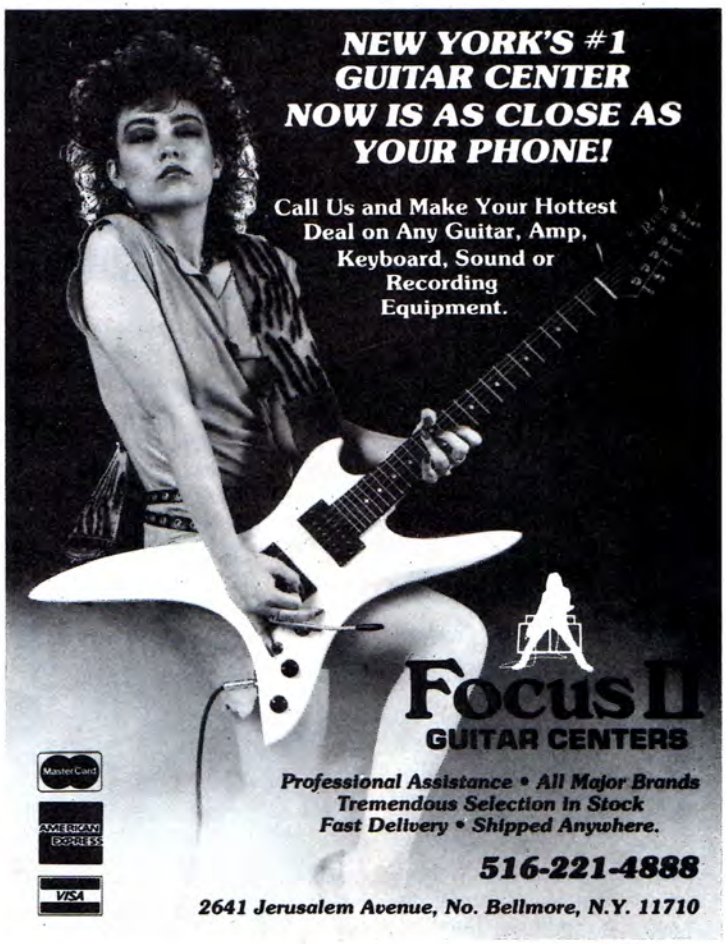

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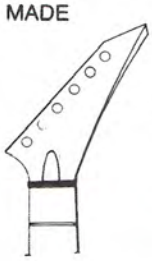

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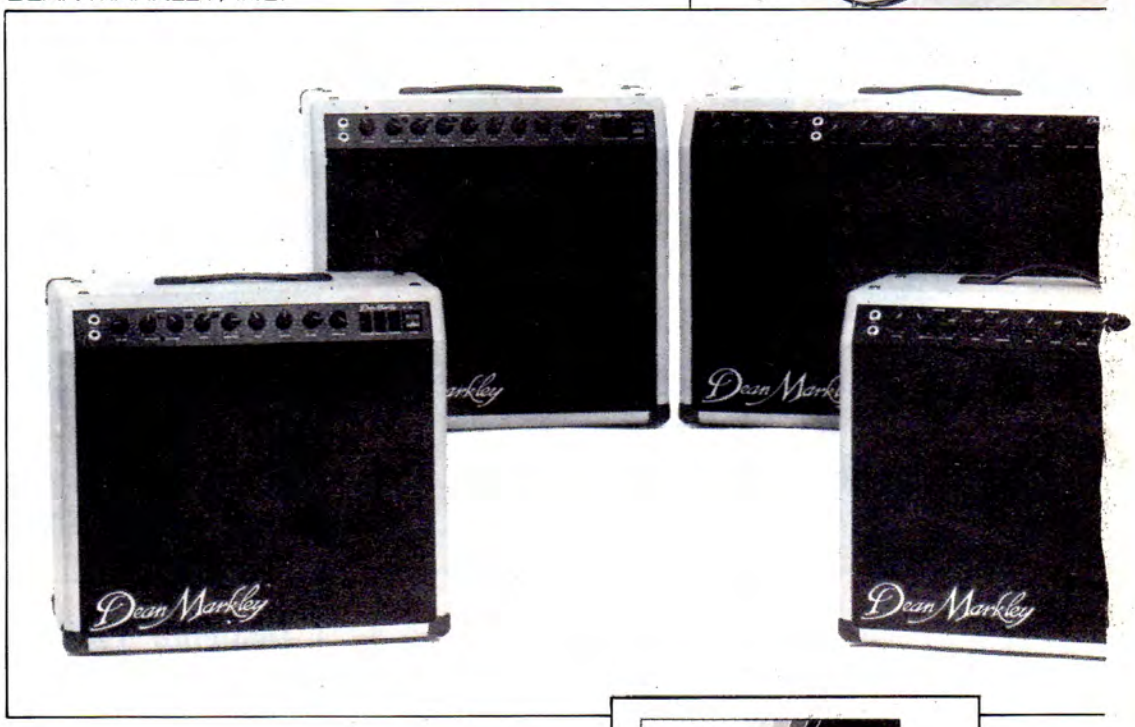

Dean Markley's CD Series amplifiers are available in 30, 60 and 120 watts and offered with a single 12" Dean Markley Magnum Power speaker or two 12" speakers, and allow choice of clean or foot-switchable overdrive modes. The CD-120 provides an additional convenience feature for varied volume requirements in which a 50% power switch cuts out two of the amp's four 6L6 tubes, leaving lots of power potential for large hall performances and highly flexible overdrive at lower volume or studio conditions. Post effects Power-Amp-In and Pre-Amp-Out jacks provide even more versatile performance.

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Santa Clara, CA 95054

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HOLMES AMPLIFIER CORP.

ADA SI

ADA Signal Processors, Inc. announces the Digitizer 4, a 16-program digital delay featuring complete programmability and instant access to any program. An on-board computer allows simple programming of all effect settings. In addition, ADA has loaded 16 'shadow' programs into constant memory. The optional DS-4 Footswitch Controller provides remote access to all 16 effects and bypass. Other features include 17kHz frequency response, 1024 milliseconds of delay, an LED readout, stereo outputs, and a self-diagnostic program which checks the unit during power up.

The suggested list price is $699.95 and the DS-4 Footswitch $139.00.

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Berkeley, CA 94710

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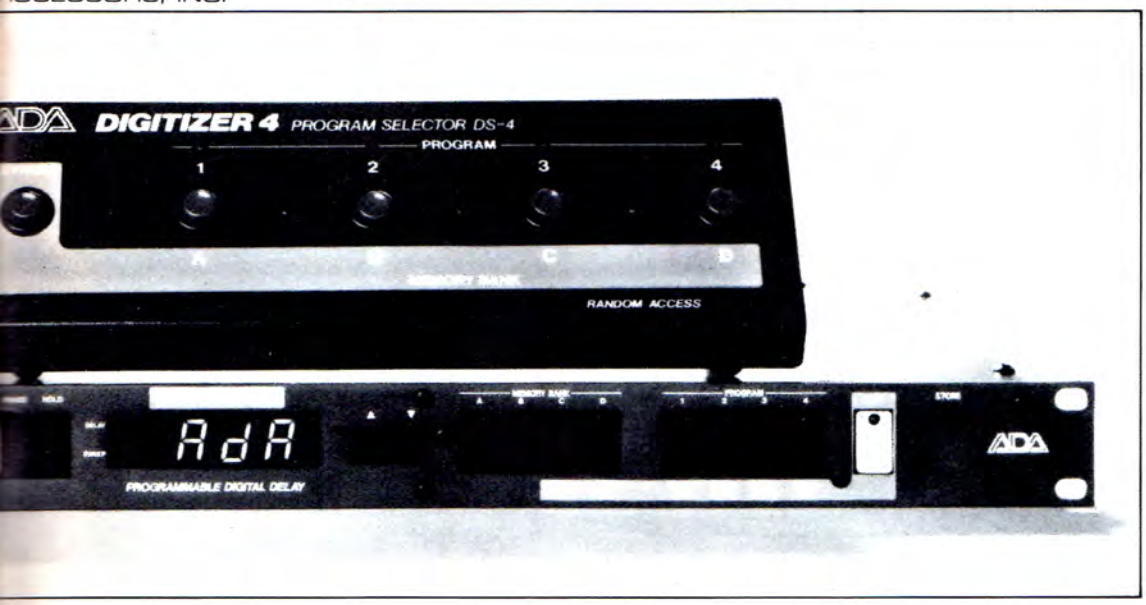
OMNI MUSIC
PRODUCTS/
DIV. OF SLM

PROCESSORS, INC.



Omni Music Products, Division of the St. Louis Music Supply Company introduces the Bently/Series 10 Graphite Burst Dagger electric guitar. Featuring two dual coil humbucking pickups, an adjustable neck with rosewood fingerboard and all black hardware, including the tremolo system. The body, headstock and neck are completely finished in blue/black graphite metallic.

The suggested retail price is $275.00.

Omni Music Products
Division of St. Louis
Music Supply Company
1400 Ferguson Avenue
St. Louis, MO 63133
c/o Lynette Guignard

Holmes' full line of speaker systems include the M12H, which is an angled stage monitor designed to cut through the group's stage volume and comes equipped with one 12″ woofer and one 3″ × 9″, 40 watt horn/driver. Built to handle 100 watts, the M12H also features a three-position horn attenuator switch. All of the speaker system cabinets are constructed of tolex-covered plywood, high impact plastic corners and edge guards for stacking and road-ability.

The suggested retail price of the M12H is $240.00

Holmes Amplifier Corp.
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Lake Success, NY 11042

GHS Strings unveil their new La Classique® Smoothwounds strings which eliminate whisper noise without sacrificing bright tone. The pressurewinding method of manufacturing these strings smoothes a roundwound cover by the application of extreme pressure just milliseconds before the cover is wrapped around the core, resulting in a roundwound string which is smooth, yet retains its bright tone.

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Heavy Metal™ Electric Guitar and Bass Strings are designed specifically to combine durability, flexibility and purity of tone with high output. While the Heavy Metal™ guitar strings maintain high standards of purity and quality, Heavy Metal™ Bass strings deliver TRUEBOTTOM™ crisp, defined lows and resonant overtones.

The suggested retail price of the guitar strings is $7.50 for a set, while the bass strings suggested retail price is $26.00.

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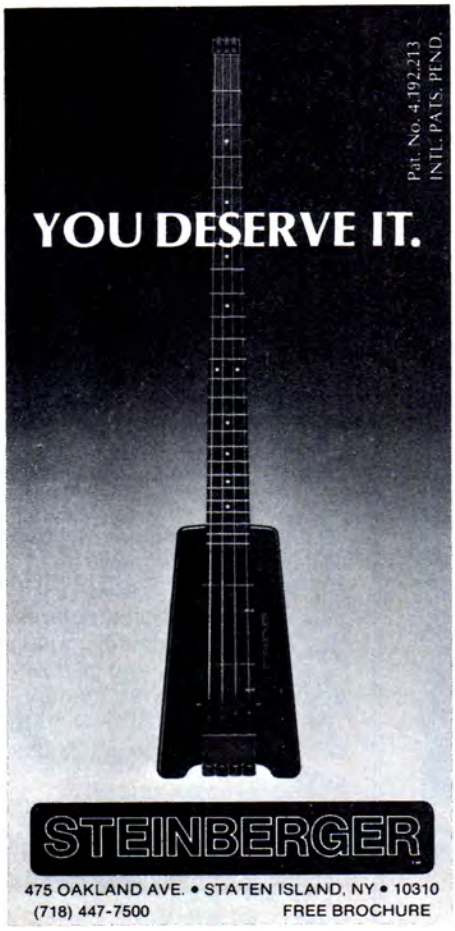
Nady's infrared cordless stereo headphone system allows studio musicians to monitor through a high-fidelity headphone without the restriction of headphone cords. The system works with any audio source, and has a range of about 35 feet and consists of an infrared transmitter, model IRT-200, and an infrared headphone/receiver, model IRH-210. The headphone/receiver has full frequency response, 50 to 15,000 Hz, and is powered by a single 9V battery. The transmitter is AC powered and plugs directly to any audio output.

The system retails at about $100.00

Nady Systems, Inc.
1145 65th Street
Oakland, CA 94608



PERFORMANCE NOTES

CHINA CAT SUNFLOWER

The Grateful Dead, well known for their great songwriting and vocal harmonies, are also well known for their long, rambling jams fuelled by spontaneous band improvisation, often resulting in many "magical" musical moments. Even the parts that have been worked out meticulously sound spontaneous, and this is credit to the emotion each player brings to the music. *China Cat Sunflower* begins with Jerry Garcia playing a funky riff based on G Pentatonic minor, and Bob Weir adds to this sparse rhythmic statements. The two guitar parts mesh very well, as they counter each other rhythmically and tonally. Weir establishes the most recognizable guitar part, GUITAR 2 Fig. 1, in the intro, which is also played through the verse. Garcia plays a simpler part behind his vocal, GUITAR 1 Fig. 2. This part basically fills the gaps in the vocals, and you don't have to play it note-for-note. Use this part as a lesson in playing behind your own singing, and feel free to improvise.

"Uncle" Jerry plays his first solo in his typical style; his approach is very thoughtful and expressive, using dynamics within each line. His use of bends, slides, hammer-ons and pull-offs are very subtle, creating the "flow"' which is an integral part of his style. Primarily, he uses G Mixolydian (the 5th mode) over the G chord, and D Mixolydian over the D chord. Play his solos with as much feeling as you can muster, but in a very relaxed frame of mind. Behind the solos, Weir plays GUITAR 2 Fig. 2, which complements Jerry's solo and adds rhythmic drive, with the use of different chord voicings, hammer-ons, double-stops (2-note chords), and open strings. Use this as a lesson in comping (rhythm playing), supporting and not overpowering the soloist. Jerry's second solo carries the tune into a new tonality, E Mixolydian, and he restates the melody, changing it and adding to it with the use of a sharp, trebly tone and artificial harmonics. After the return to the original tonality and the final verse, Jerry plays a thoughtful solo with some quick riffs and the use of Pentatonic minor (over the D chord). The jam leading into *I Know You Rider* has been omitted.

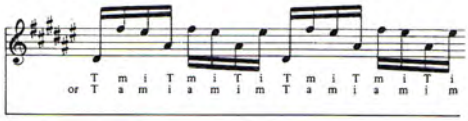
Studying these solos will give you insight into what makes Garcia's style so unique, and the understanding of his approach will add to your musical vocabulary, helping you to create your own style and sound.

Andy Aledort

FIGHT THE GOOD FIGHT

The introduction to this song is played on classical guitar with the fingers. You may choose a

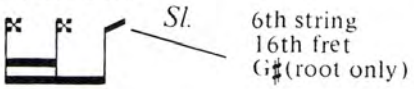
three or four finger plucking technique, using thumb, 1, 2 (T, i, m) or thumb, 1, 2, 3 (T, i, m, a) as shown below:



The second guitar part was adapted from the synthesizer melody and should be played legato (with long sustained notes).

At Rhythm Figure 1 the classical guitar is replaced by an electric with a capo on the first fret. This is to enable the now open G# string to ring freely within the chords.

At the chorus in the second bar, note the riff on the second beat.



It starts with a down-up strum on all strings, muted with the left hand. Then on the second half of the beat you strike the G# note on the 6th string 16th fret and let it slide down an indefinite amount. Now you strike the next two chords. This riff adds a lot of punch and character to the rhythm. At the end of the chorus, see the arpeggiated figure starting one measure before Riff [A] . This is played with a pick on a 12 string guitar. Run through this section slowly until you can execute it cleanly and evenly.

The guitar solo employs a wide variety of technique and musical content. It is based in the D# natural minor tonality and uses a combination of pentatonic minor runs, arpeggios and melodies based on the scale. In the 12th bar of the solo, the $D^{7\natural}$ note on the third beat is very effective because it is the major third of the V^7 chord, marks the end of a phrase, and leads well into the D#m arpeggio.

In the three last bars of the solo, there are three guitar parts played. If you do not have three guitar players in your band, try to select the most important parts out of the three and combine them to fit your own needs.

Peter Seckel

FLYING HIGH AGAIN

So much has been written about Randy Rhoads' ability and musical presence. Yet words alone could not fully convey the essence of his guitar mastery. In his style, he fuses the elements of classical, hard rock, blues and heavy metal musics to form a distinct and unforgettable approach to the art of rock guitar.

The composition *Flying High Again* is a prime example of his multi-faceted playing and serves as a perfect vehicle for the definitive Rhoads guitarwork. The rhythm parts are complex and layered due to multi-tracking and this imparts a heavy chorusing ambience to the wall of guitar parts. Many of the fine details will be pointed out in the following notes.

The piece sounds in concert A flat, though the song is actually conceived and performed as if in A natural. Tune the guitar down one semi-tone (halfstep) to play along with the record. The guitar arrangement is written in A to remain true to the exact voicings.

1) The overdubbed chord sounds as if the figure:

were being played. Actually, it is two overlapped counterparts.

2) The glisspick is performed briskly arpeggiating the tones before the target note C. Rake the strings quickly. Finger pressure is immediately released after the raking, for a staccato scraping effect.

3) A perfect example of simple overdub procedure. Here a counterline, in the top part, is combined to add movement against a static, sustained chord background. The counterline is doubled (Total of three or more parts).

4) A delayed (echoed) tone is slapped back from another part (second guitar). The note is kept short to leave room for the echo repeat.

5) These slides and harmonics are on the right side (in stereo). Listen closely for the overdub, since it is extremely subtle and somewhat "back" in the mix. Distortion gain is needed to clearly articulate the harmonics since they are high in the overtone series.

6) Overdubbed harmonic is a continuation of the preceding phrase. It is sounded by simultaneous attack of pick and pickhand.

Randy Rhoads' awesome technique and inherent feel for compositional structure within a solo makes for some compelling moments in the guitar break. Here are some techniques and devices to notice:

7) Glissed triad (see ex. #2) leads to a blazing repeated riff. All notes are picked cleanly with alternating picking.

8) Position shifts make this D major sequence flow smoothly. In order to phrase the passage smoothly, maintain a relaxed legato feel.

9) This F#minor/pentatonic phrase is half-muted. Lightly dampen the x notes with right hand and employ a strict alternate picking.

10) Wide frethand stretches are necessary to reach notes for proper execution of this phrase again given a repeated treatment—the most obvious unifying device in music composition.

11) Tapped triads are performed sequentially in two places on the fingerboard - starting in the 9th position for A (follow pattern-one fret forward each bar) and in the 4th position for E (same pattern).

The entire solo is triple-tracked. The "outro" makes use of overdub figures 14 and 15 which are embellishments to the chorus riff now functioning as a vamp-out (repeated ending phrase). Notice how intricate the rhythmical shadings become when so many parts are overlapped, yet how logically Randy has placed them in the mix. There is little wonder why he is lionized by schools of rockers.

Wolf Marshall

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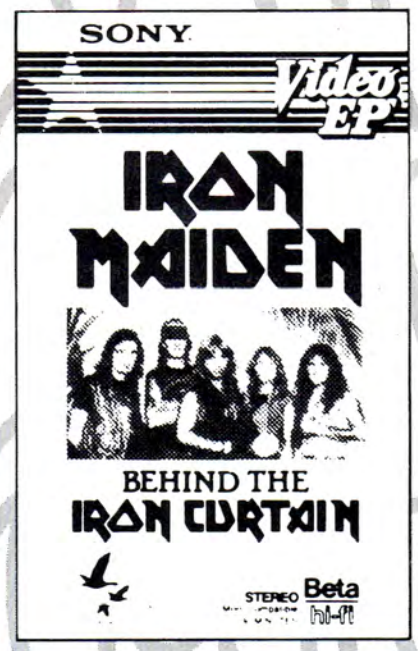

IRON MAIDEN: Behind the Iron Curtain - 30 minutes (Video EP). The newly released "live" video from one of the best live-show bands in the world. No other heavy metal group has attained their level of worldwide popularity, and this video shows why. The video documents Iron Maiden's 1984 concert tour to Poland, Hungary and Yugoslavia. Songs featured are *Aces High, Hallowed be thy Name, 2 Minutes to Midnight*, and *Run to the Hills*. Their energetic hard driving music is backed by concert footage and video clips from original World War II newsreels for the Battle of Britain, plus much, much more. A heavy metal collector's dream come true!
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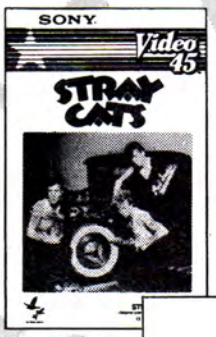

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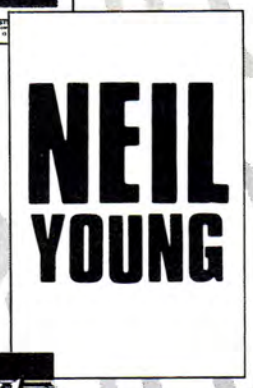

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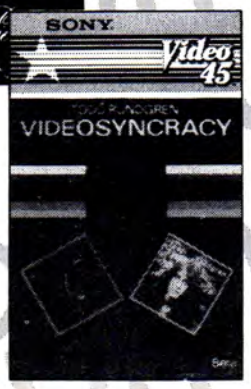

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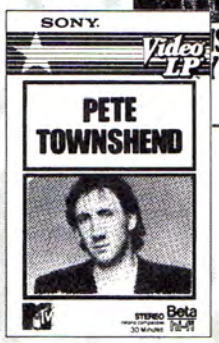

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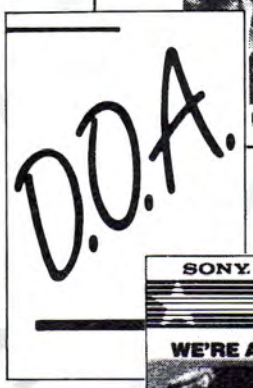

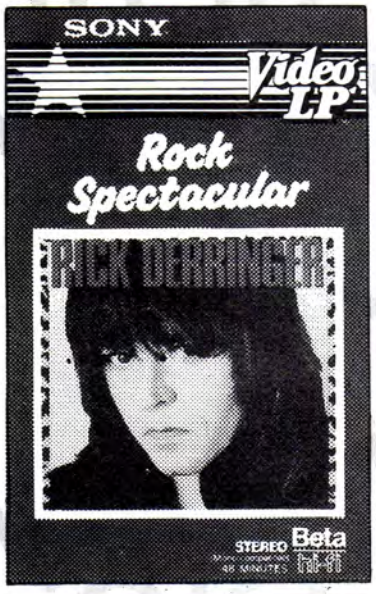

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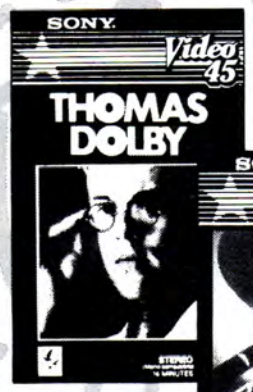

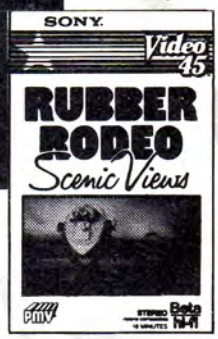

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TABLATURE EXPLANATION

Definitions

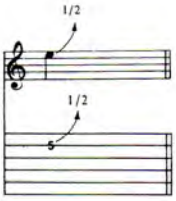
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

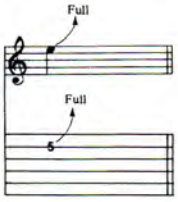
Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:

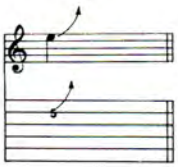
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



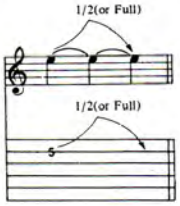
BEND: Strike the note and bend up ½ step (1 fret).



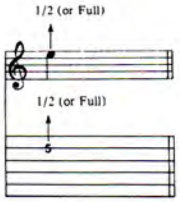
BEND: Strike the note and bend up a whole step (2 frets).



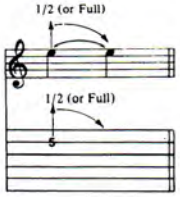
BEND: Strike the note and bend up an indefinite amount.



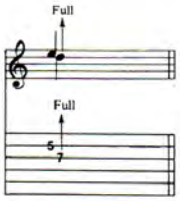
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



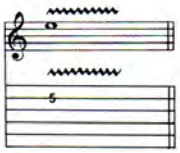
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



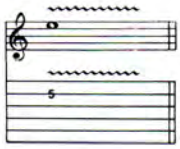
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



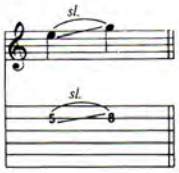
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



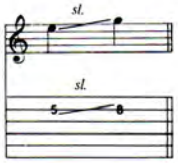
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



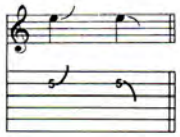
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



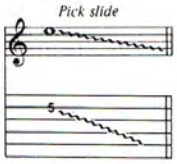
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



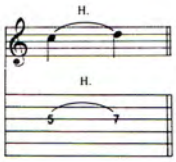
SLIDE: Same as above slide, but the 2nd note is struck.



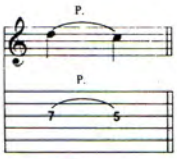
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



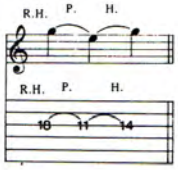
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



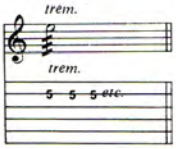
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



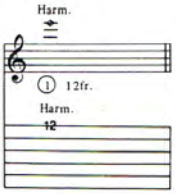
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



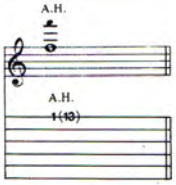
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



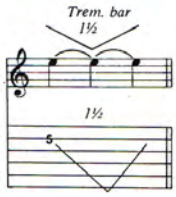
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



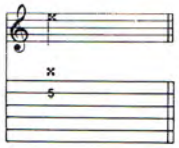
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



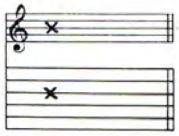
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



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THE ELECTRONIC PALETTE

by Elliott Randall

Today's guitarist has more at his fingertips than ever before. We not only play our instrument, but we must know how to use our amplifiers and electronic devices. In this column, I would like to familiarize you with some of the electronic capabilities at one's disposal through these devices.

The foundations of "rock" guitar were laid some thirty-odd years ago by such early "masters" as Chuck Berry and Bo Diddley. We duplicate and bastardize their ideas daily. However, our approach to tones and textures has changed. You see, as our artform of rock 'n' roll has grown up, so has the field of audio electronics. We still hear the earthy rhythm of Berry's low 5ths, but it's no longer crispy and clear. Instead, it's coming out of a larger, more sophisticated amplifier. Diddley used a built-in vibrato (or was it tremolo? In those days there was a fair amount of confusion between the meanings of these terms, just as there was between "reverb" and "echo"). Nowadays, we have literally hundreds of effects pedals to choose from.

Let's begin our exploration at the end: the guitar amplifier. A good understanding of its control panel will enable you to skillfully shape the overall "character" of your instrument. It is at this panel that you determine the final volume and basic tones that you will present to the listener. I would like to try an experiment with you now, which should help you become aware of your amplifiers' tonal capabilities. (By the way, you might want to try this with a friend, so that one of you can play while the other twists the dials.)

While this experiment may seem obvious, it is a crucial first step toward understanding the incredible variety of sounds your amplifier can deliver.

The objective here is to determine the range of each tone control. These little knobs marked "bass," "middle," "treble," (and in some cases called "presence" and "contour")—just what areas of the frequency spectrum do each of them occupy? Let's find out.

First, turn the volume and tone controls on your guitar all the way up. Now we'll work on the amplifier. Turn all the tone controls to "0" (or their lowest setting, if they run in increments of −5 to +5) then turn the volume control(s) to a reasonably soft setting. Play a full E chord in the first position. Strum it with conviction so it rings a while. Immediately after hitting the chord, move the "treble" control knob clockwise, and hear the higher, more piercing frequencies increase drastically in volume. Play whole notes and keep moving the control slowly from one end to the other, focusing clearly on the particular area of the audio spectrum that is being altered.

I have found that not all tone controls in amplifiers increase their given frequencies in even steps. Be aware of this as you explore these tonal applications.

After a short while, return the treble control to its lowest setting and repeat the same procedure with the bass control. This time you'll hear the low end of the sound increasing dramatically as the knob is turned clockwise.

Perform the same operation with your "middle" control, and notice that the area of sound that is affected is neither extreme highs nor extreme lows, but in fact, it's the middle frequencies—it sounds a little like your guitar is being amplified through a very large, very clogged nose. By itself, it's not exactly the most aesthetically pleasing sound, but when mixed with the other tone controls, it does a very good job of filling in the middle frequencies (if you want them).

Now that you have a good idea of the parameters of each of these controls, it's time to start mixing them together. My approach is to start by adjusting the treble. I set it to the point where there is a good general clarity in each picked note: about value 7 or 8. Then, I adjust the other tone controls to fill in the warmer (deeper) areas of my sound.

More next issue . . . ■

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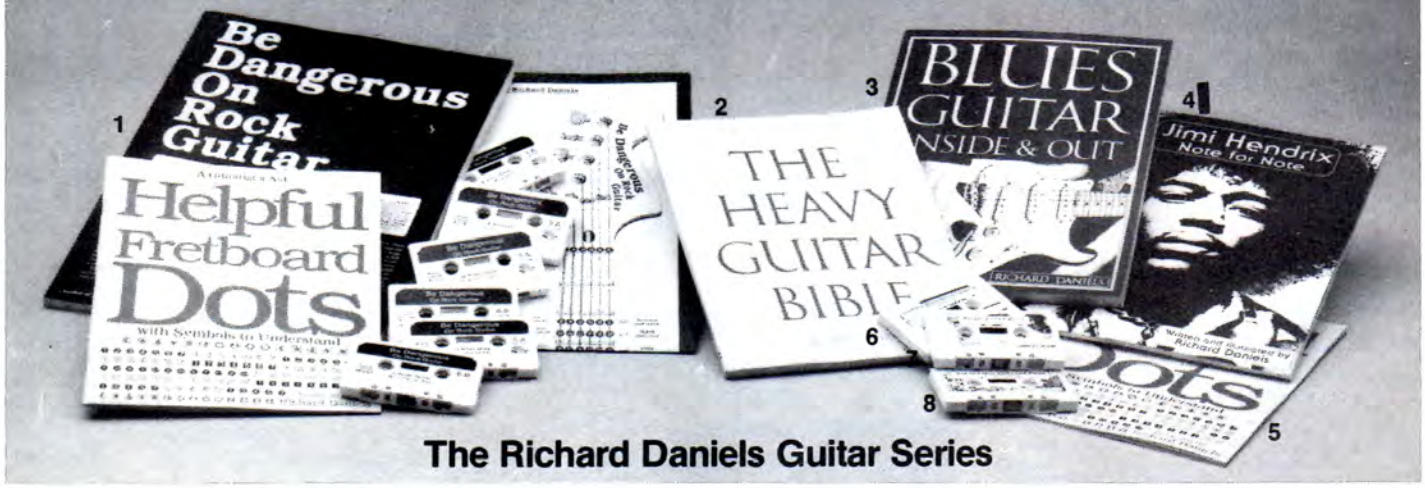

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A MESSAGE FROM GARCIA

Continued from page 54

than for phasing. I use an analog delay. I have a really nice, balanced set up. None of the stuff is freakish or out of control. Things are usable and every sound is repeatable."

So eminently rational is this Eighties Garcia, so down to earth and practical, punctual even, that I'm wondering if the concept of Grateful Dead Time is still operable at all, or is it merely a publicist's whim, some lingering fantasy image of a bygone era when such things might have mattered, a vestige of a wilder day dredged up to keep us nostalgia fiends in a perpetual lather?

But then the key word emerges, something that ties it all together, the sixties to the eighties, the image to the man. We're talking about B.B. King, one of Garcia's early influences. "One of the things I always loved about B.B. was his integrity, the way he loved his music," said Garcia. "He's a perfect example of a guy with a cogent concept of the way music should be. And he's playing really well again. He had a few years where he was kind of slipping—or it seemed like he was slipping. But he's back to playing beautifully again. He's back to a high integrity thing."

Mignt that also be true of Garcia? Maybe. Maybe not. What is definitely true is that B.B. King, long thought to be his first great love on guitar, was not the man who was responsible for Garcia becoming Garcia. "The first person I really appreciated was Freddy King," Garcia stated without hesitation. "His rhythmic feeling and tone got me into guitar playing. I got into him from the instrumentals he did in the early 60s. They were so tasty. I got his albums and I thought, here's a guy who really has something to say about phrasing. He had such an unusual rhythmic feeling—now, of course, all that stuff has been totally absorbed. But back then it sounded big and juicy.

"**B**.B.'s guitar playing didn't sound that attractive to me when I first started playing," Garcia went on, "because I wasn't that far into blues. His recordings in those days were strange—the guitar sounds so dry. It has a kind of a tension to it that I didn't appreciate until later. That early B.B. King stuff is something I had to learn to like."

From the Kings, Garcia ably segued into Mark Knopfler, just about his favorite current day guitarist. "He had a nice concept of music with that first version of his band. I went to one of their shows and thoroughly enjoyed it. It was one of those nice, cogent aesthetic experiences. There was a specific concept of what music should be like. It was very, very satisfying. There are other people who have that kind of specific approach, but not all of them are that enjoyable for me. There will always be individuals who have a thing that they're saying nicely. There are a million guys who are doing that. Lots of guys are proficient in a lot of ways, but I think that thing of somebody playing soulfully and beautifully is rare and always will be."

The same could be said about Jerry Garcia. The years may have made him more punctual (or was it just the law of averages), but his love of playing remains constant and high.

"**I**t's what I do," he understated. "And I'm still pursuing something. From my point of view, I don't think in terms of how long I've been doing it. I think in terms of what it is I'm trying to do. I get closer, but I've not gotten to the point where that thing is happening that I want to have happen. I keep working at it. So for me, I still feel like a person who's learning an instrument—I don't feel like somebody who's gotten it down. In terms of practice and my own technique, my own technical studies on guitar, there are very definite things I go after. I work on something, but I don't try to stick it onto the music. I'll be working on some group of harmonic relationships, or some esoteric fingerings or what have you, and what happens is that a couple of years down the line they start to find their way into things, indirectly, in bits and pieces. They start to affect my playing in terms of making it so my vocabulary has a new punctuation and new expression available to it. Growth is a process rather than a goal—things find their way in sort of sideways. I can't force them to happen. It's an ongoing thing. The farther I go in a direction, the greater that direction's capacity to lead me seems to become. It's something that's opening in front of me, rather than me conquering more and more of it."

Twenty more big ones, Jer. ■

Robert Minkin

China Cat Sunflower

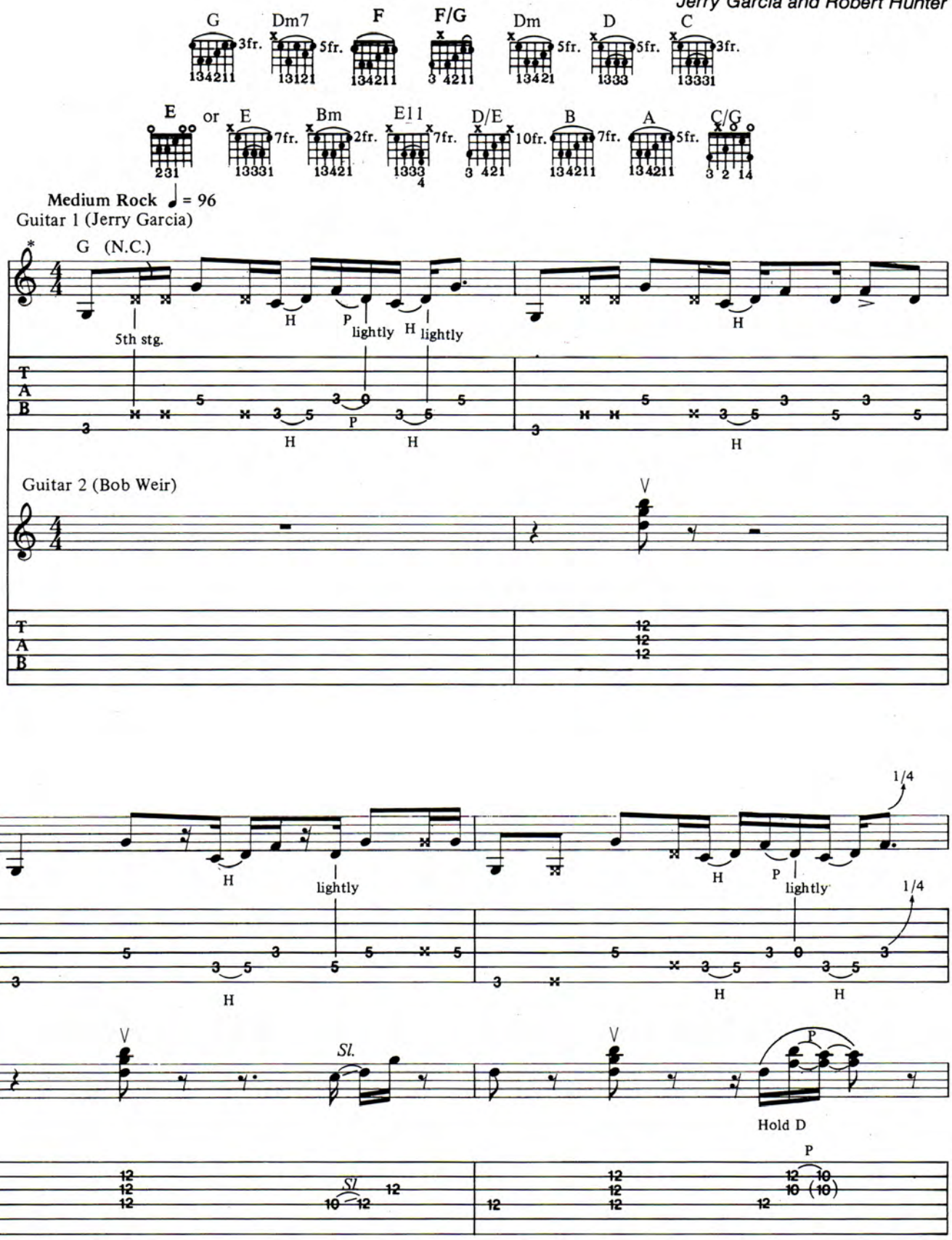
Well, it's got this little four-bar bass string thing that I do at the very beginning of it, and then there's a little arpeggian figure that's like a counterpoint up high. There's also a fast figure of four bars that corresponds and that also later on accompanies the solo, which is in a different key than the tune. But it features the same little figures. It's sort of like a rondelet or a round; it kind of meets its own tail—a repeated figure that goes round and round. It's sort of an imitation banjo lick—a guitaristic imitation of something that is really like a banjo, rhythmically. But the notes owe themselves to the tune, and the whole concept is really tied to the lyrics, which are just as strange as can be. Hunter tells me that *China Cat Sunflower* is originally some strange poem that he wrote, based on one of these mesc-freak experiences way back God knows when.

TABLATURE EXPLANATION SEE PAGE 88

CHINA CAT SUNFLOWER

As recorded by the Grateful Dead
(From the album EUROPE '72/Warner Brothers 1830)

Words and music by
Jerry Garcia and Robert Hunter



*Mixolydian mode (G A B C D E F(♮) G)

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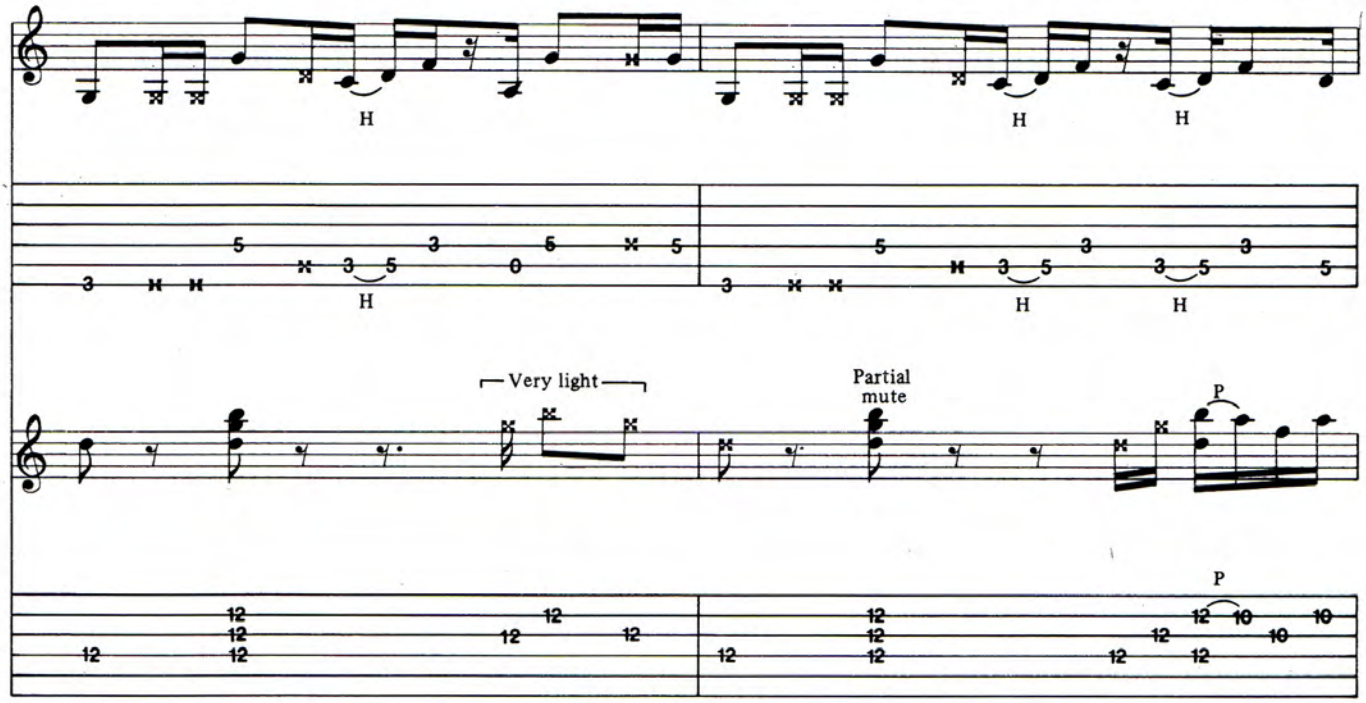
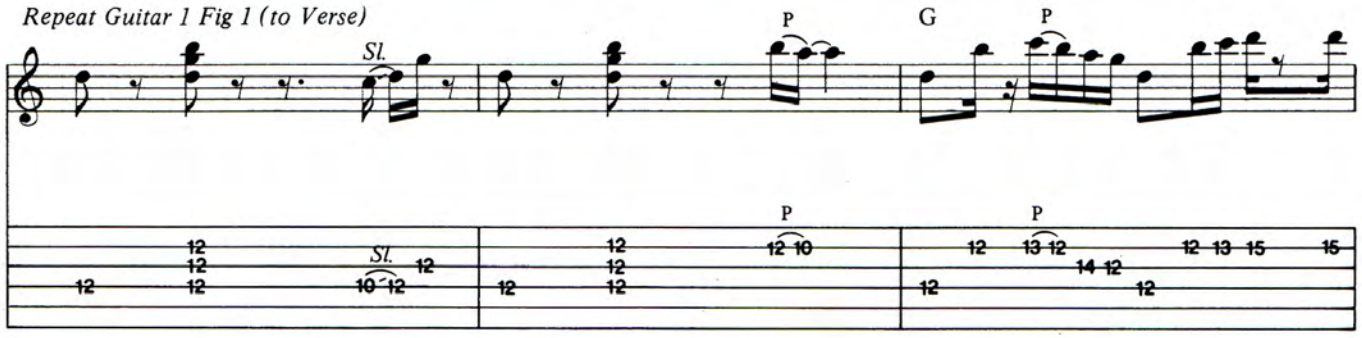
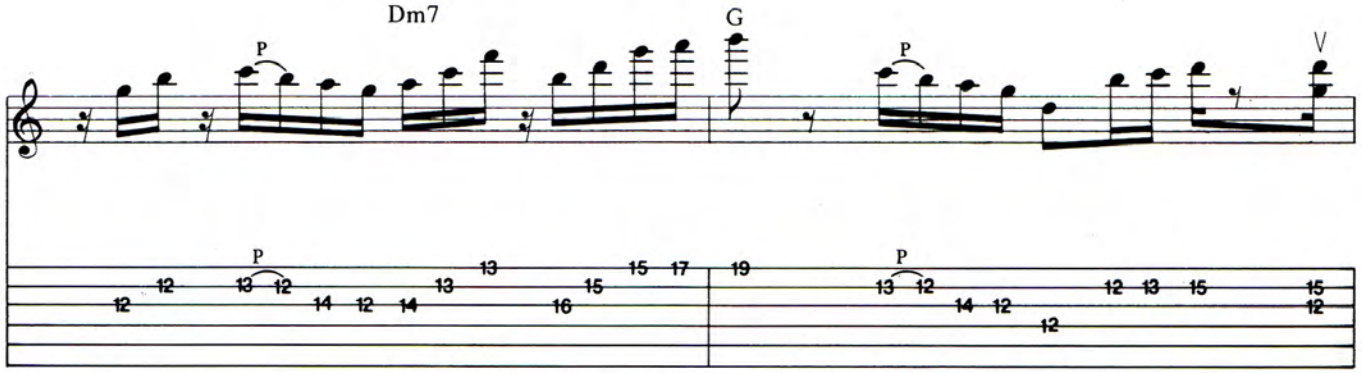
Fig. 1

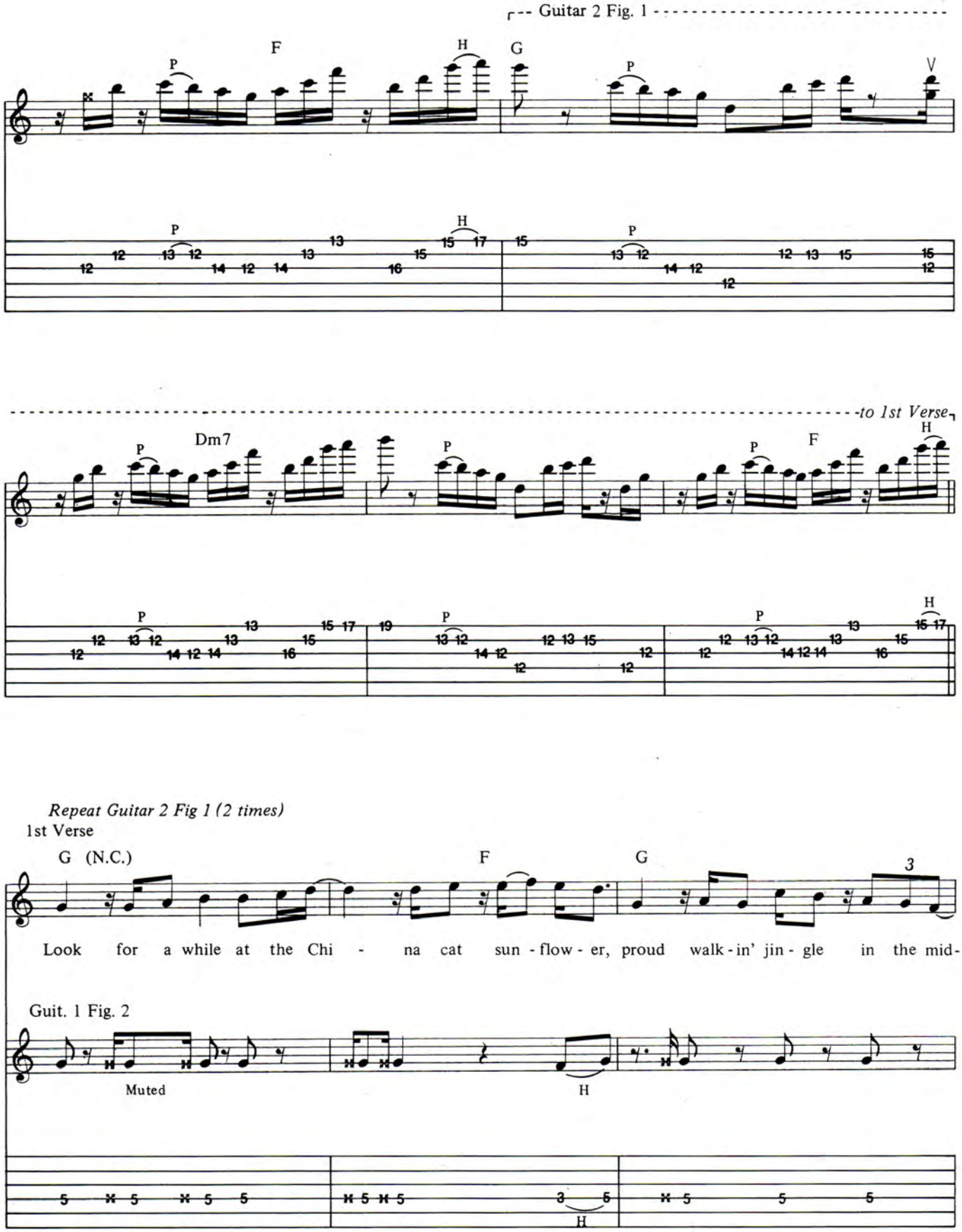


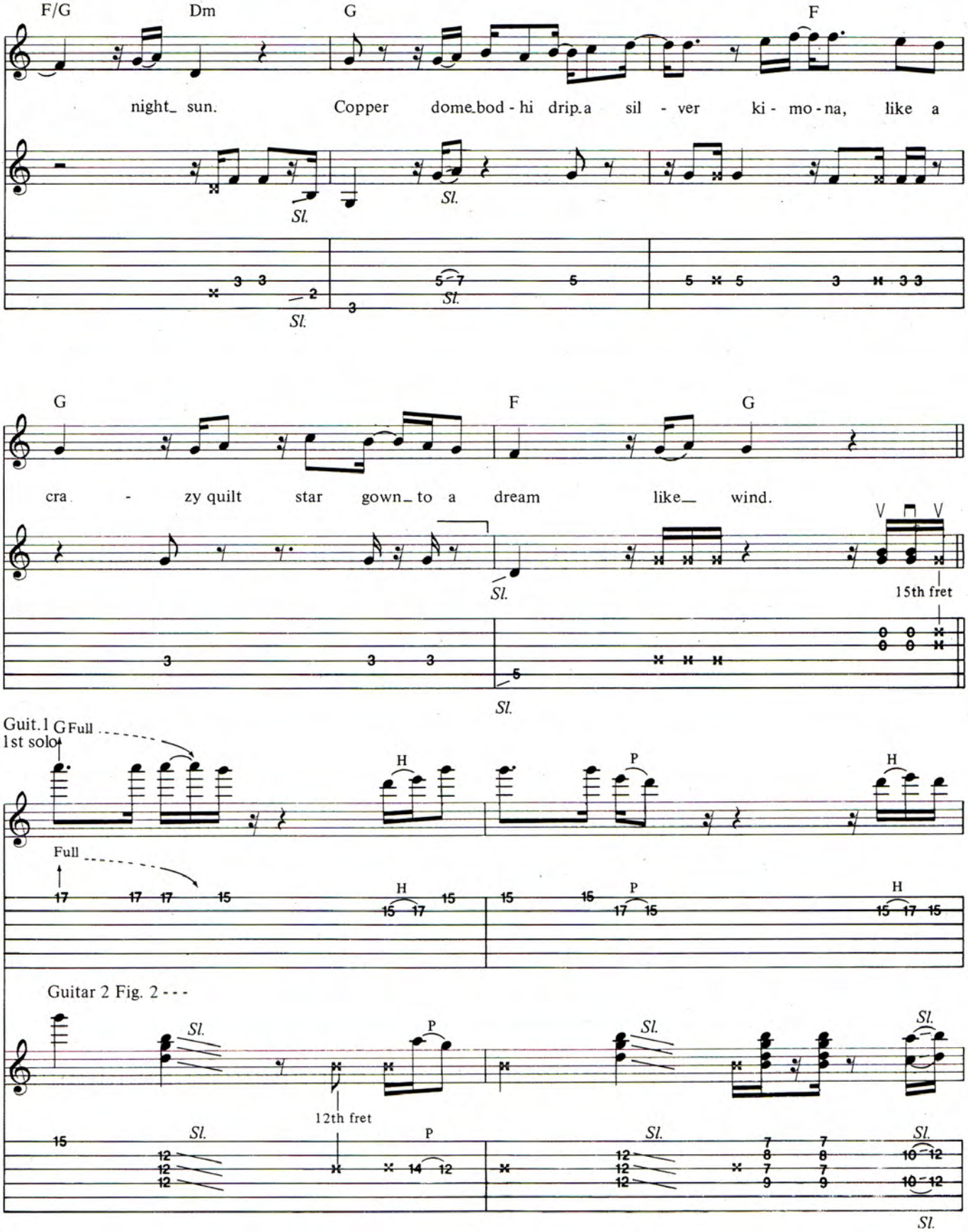
Guitar 2

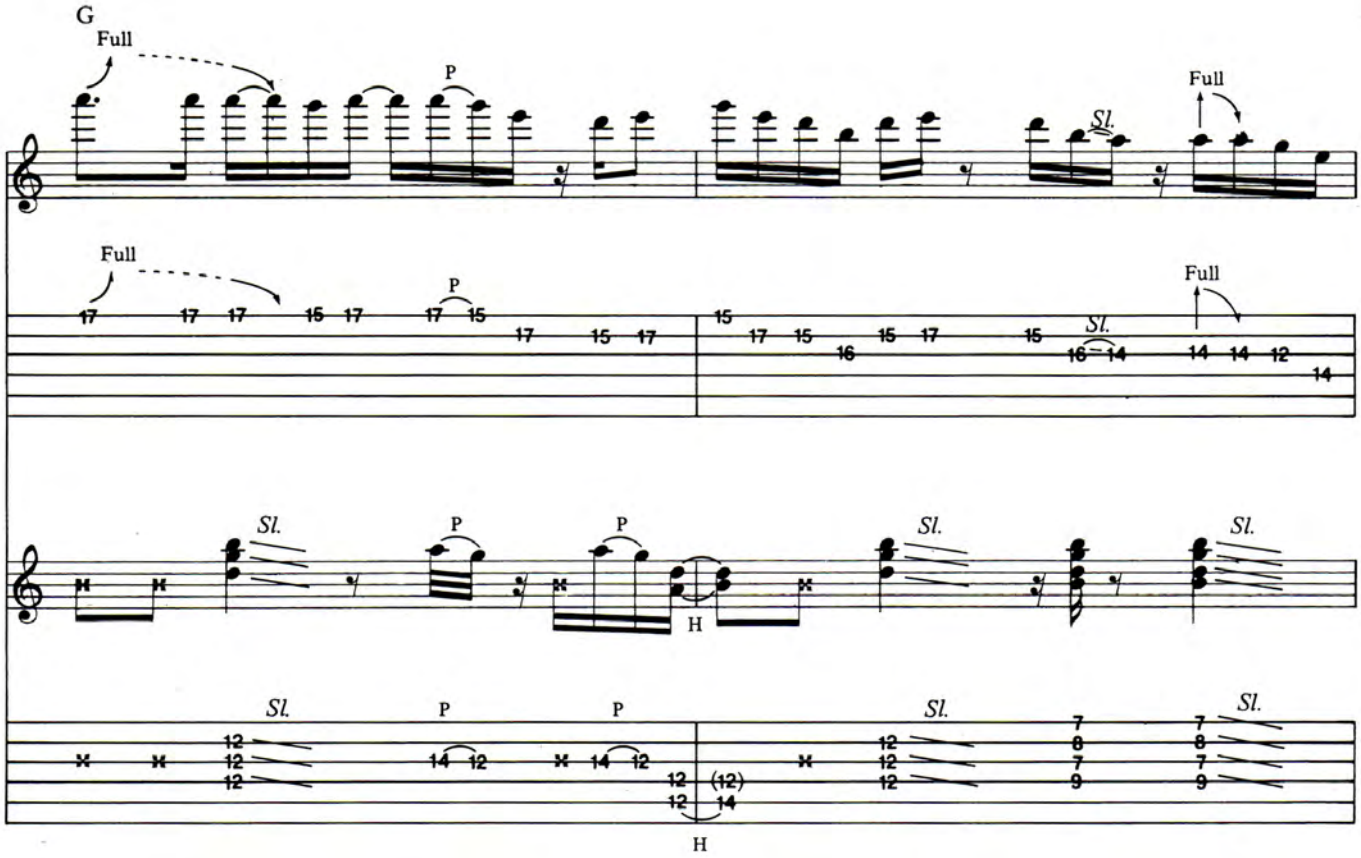
Repeat Guitar 1 Fig 1 (to Verse)

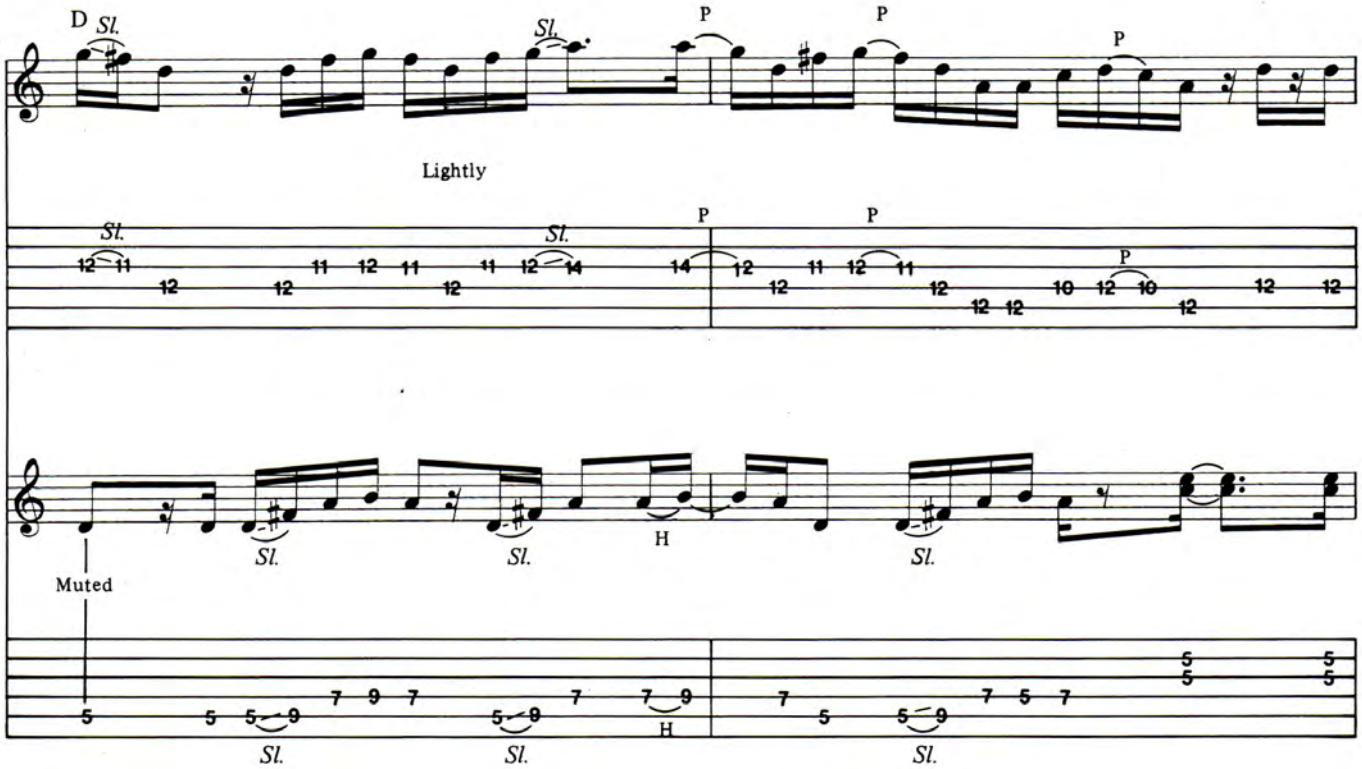


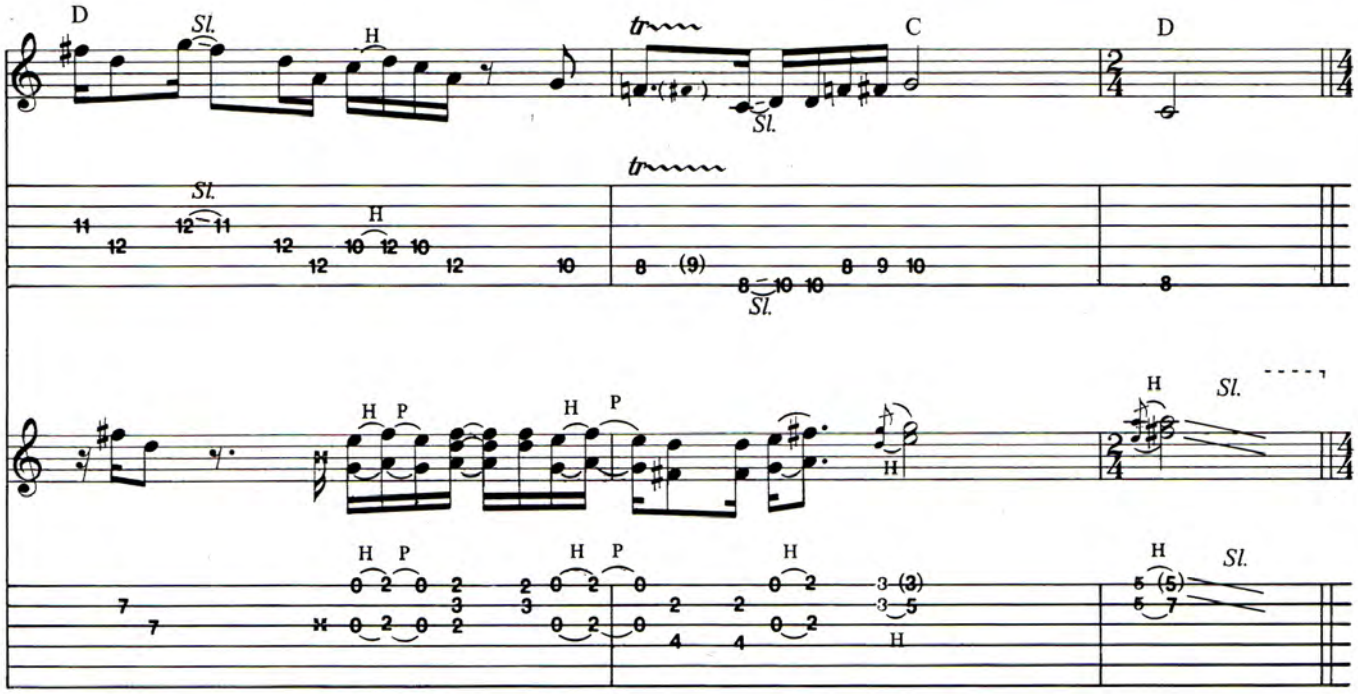



Guitar 2 Fig. 1
F
G
Dm7
to 1st Verse
Repeat Guitar 2 Fig 1 (2 times)
1st Verse
G (N.C.)
F
G
Look for a while at the Chi - na cat sun - flow - er, proud walk - in' jin - gle in the mid-
Guit. 1 Fig. 2
Muted


F/G
Dm
G
F
night_ sun. Copper dome_bod - hi drip_a sil - ver ki - mo - na, like a
Sl.
G
F
G
cra - zy quilt star gown_ to a dream like_ wind.
15th fret
Guit. 1 G
1st solo
Full
H
P
Guitar 2 Fig. 2 - - -
12th fret

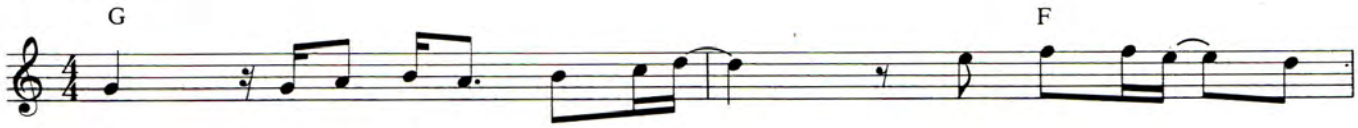

G
Full
P
Sl.
Full
H


D
Sl.
P
Lightly
Muted
H

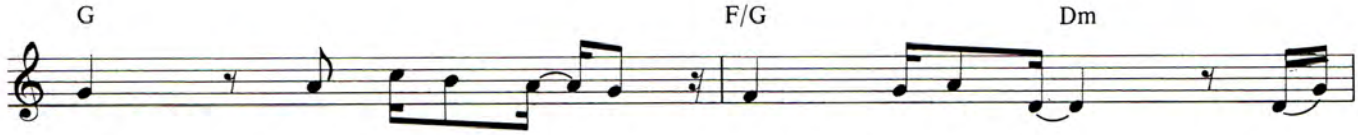


Repeat Guitar 1 Fig 2, Guitar 2 Fig 1

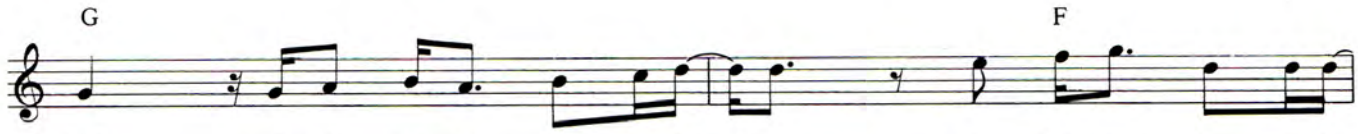
2nd Verse



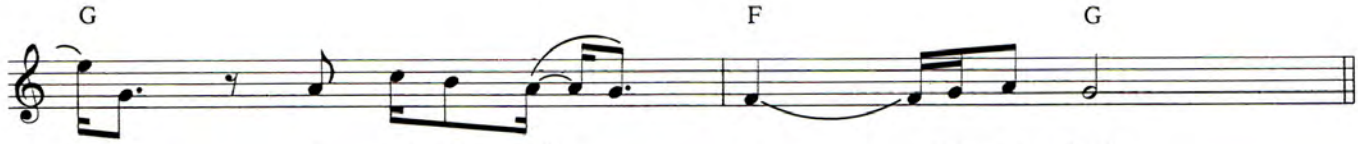
Cra - zy cat peek - in' through a lace_ ban - dan - na like_ a



one - eyed Che - shire, like_ a diamond one - eyed Jack._ A___

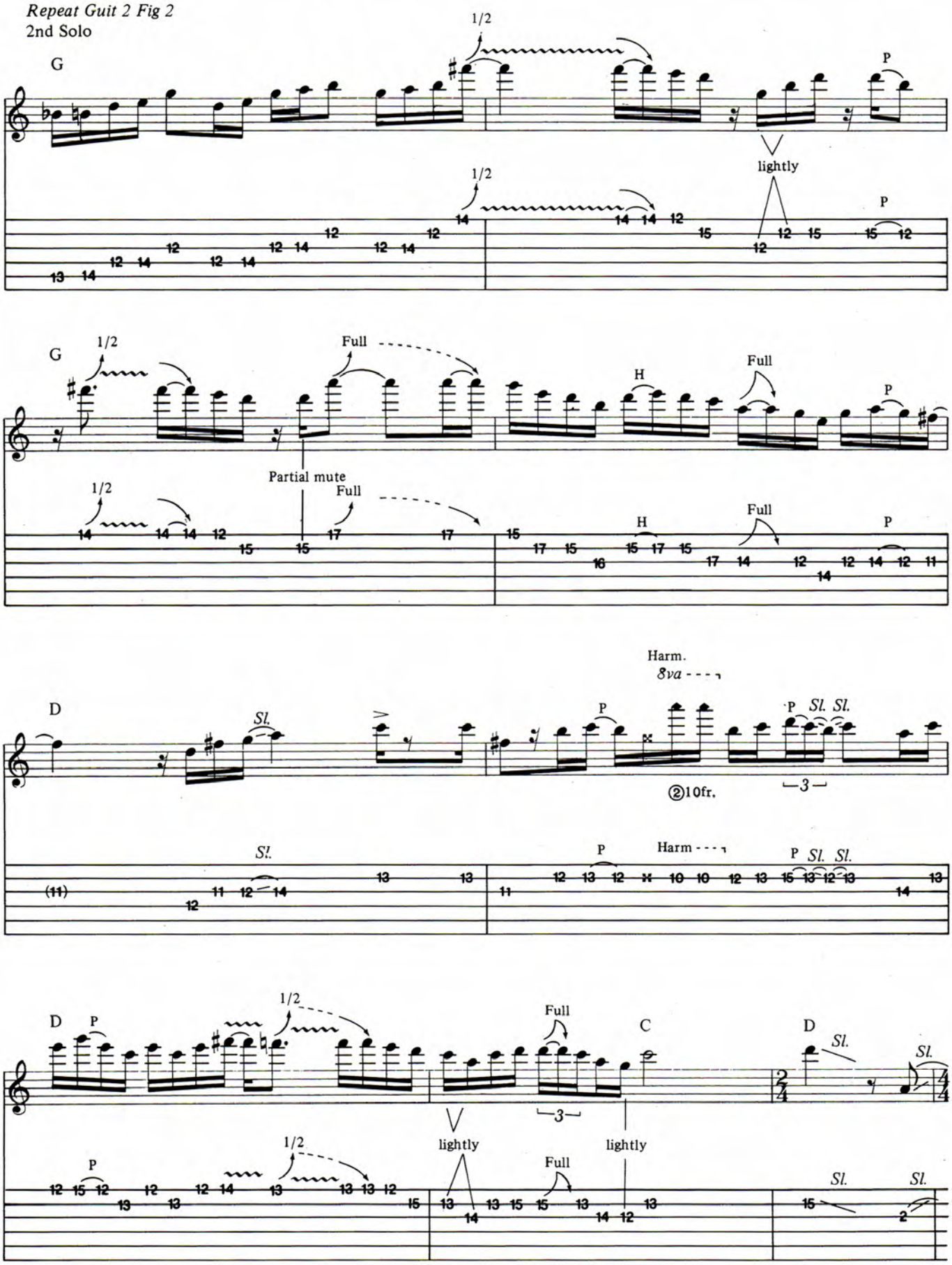


leaf of all col - ors plays a gold - en stringed fid - dle to a dou-



ble E wa - ter - fall____ o - ver my back.

Repeat Guit 2 Fig 2
2nd Solo



Guit. 1

E

Very bright

D

Sl.

Sl.

Guit. 2

P

P

H

Top 3 stgs.

Hold through next note

P

P

H

E

D

Bm

P

H

Hold

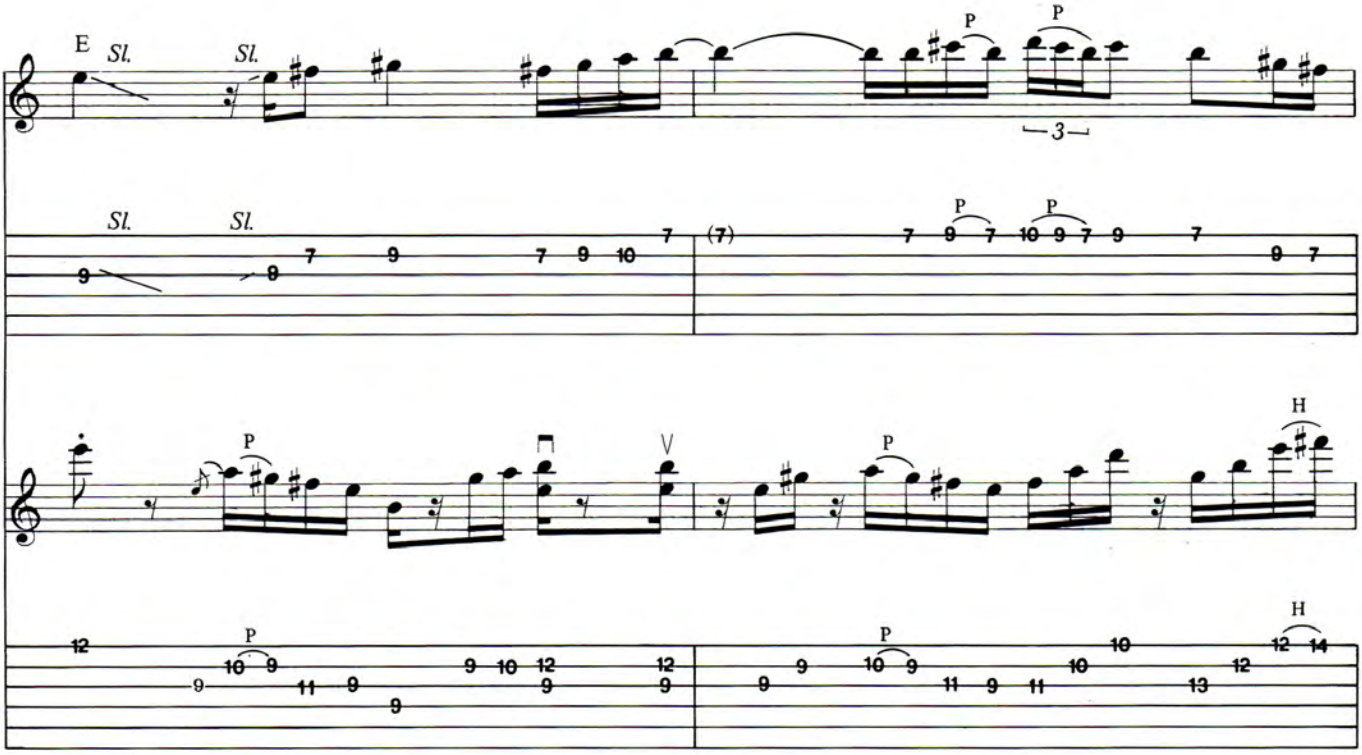
P

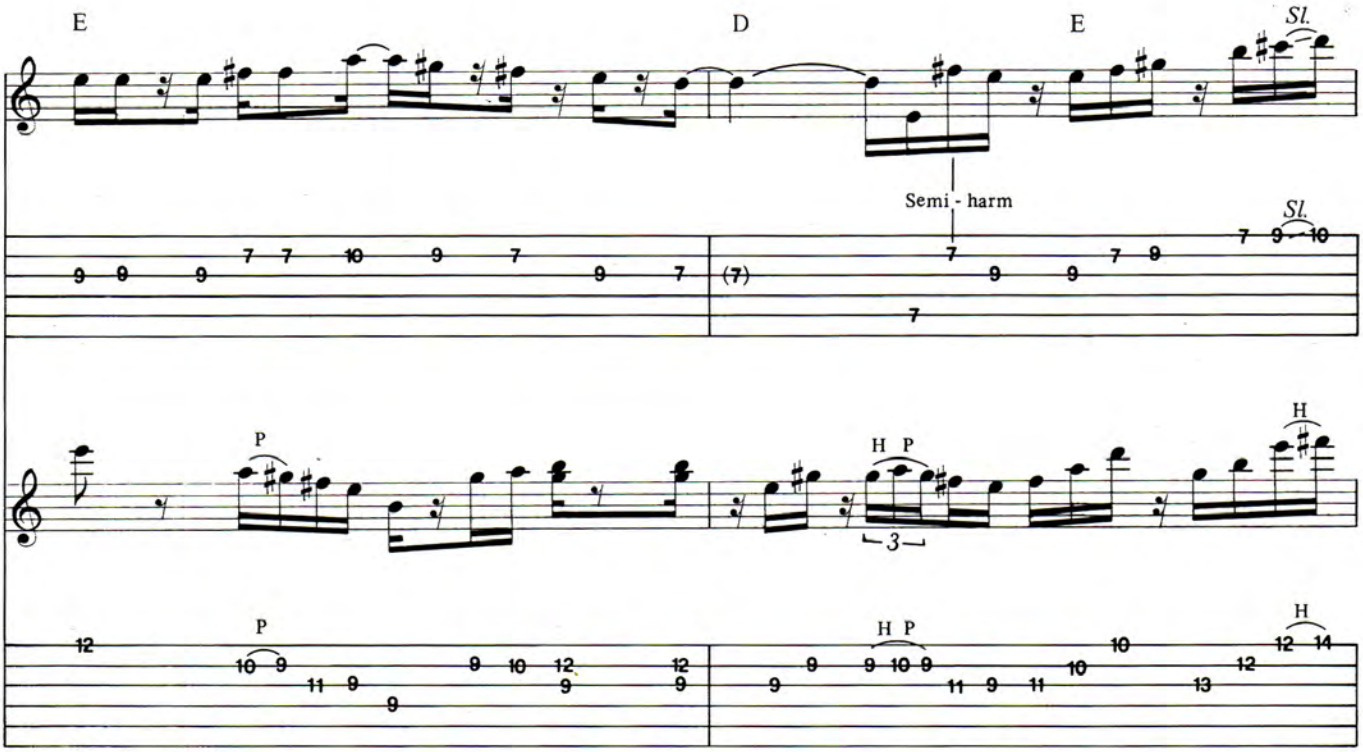
P

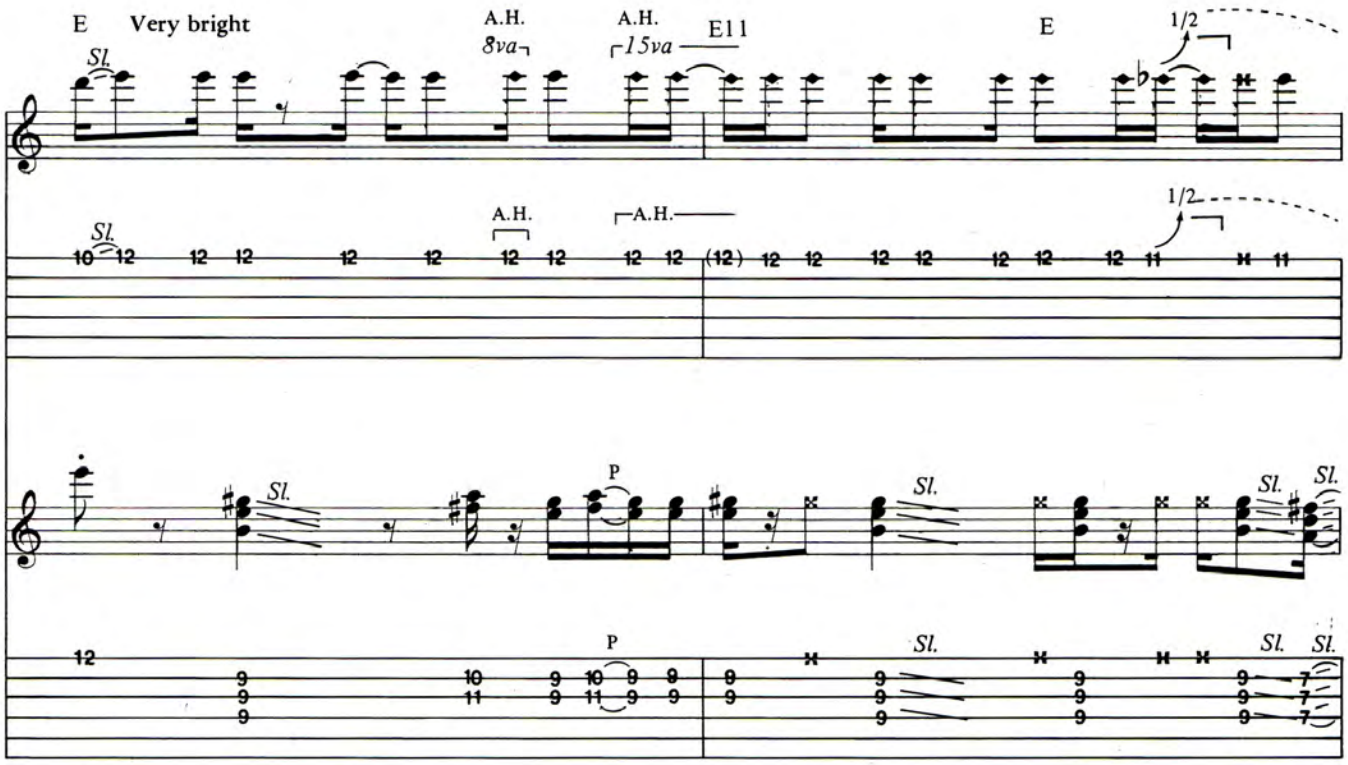
P

P

H


E
Sl.
Sl.
P
P
3
Sl.
Sl.
P
P
P
V
P
H
P
P
H


E
D
E
Sl.
Semi - harm
Sl.
P
H P
H
3
P
H P
H


E
Very bright
A.H.
8va
A.H.
15va
E11
E
1/2
Sl.
A.H.
A.H.
1/2
P
Sl.
Sl.
Sl.
Sl.
P
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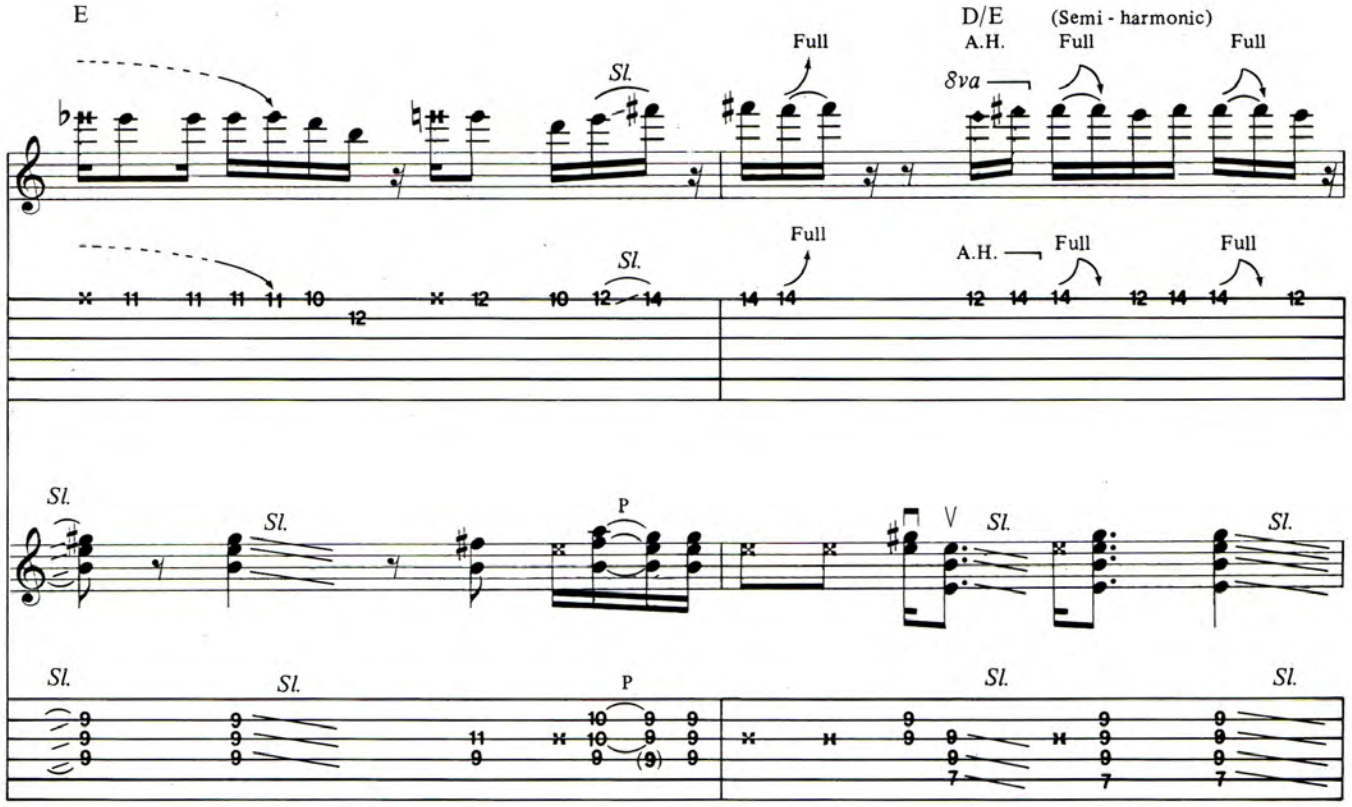
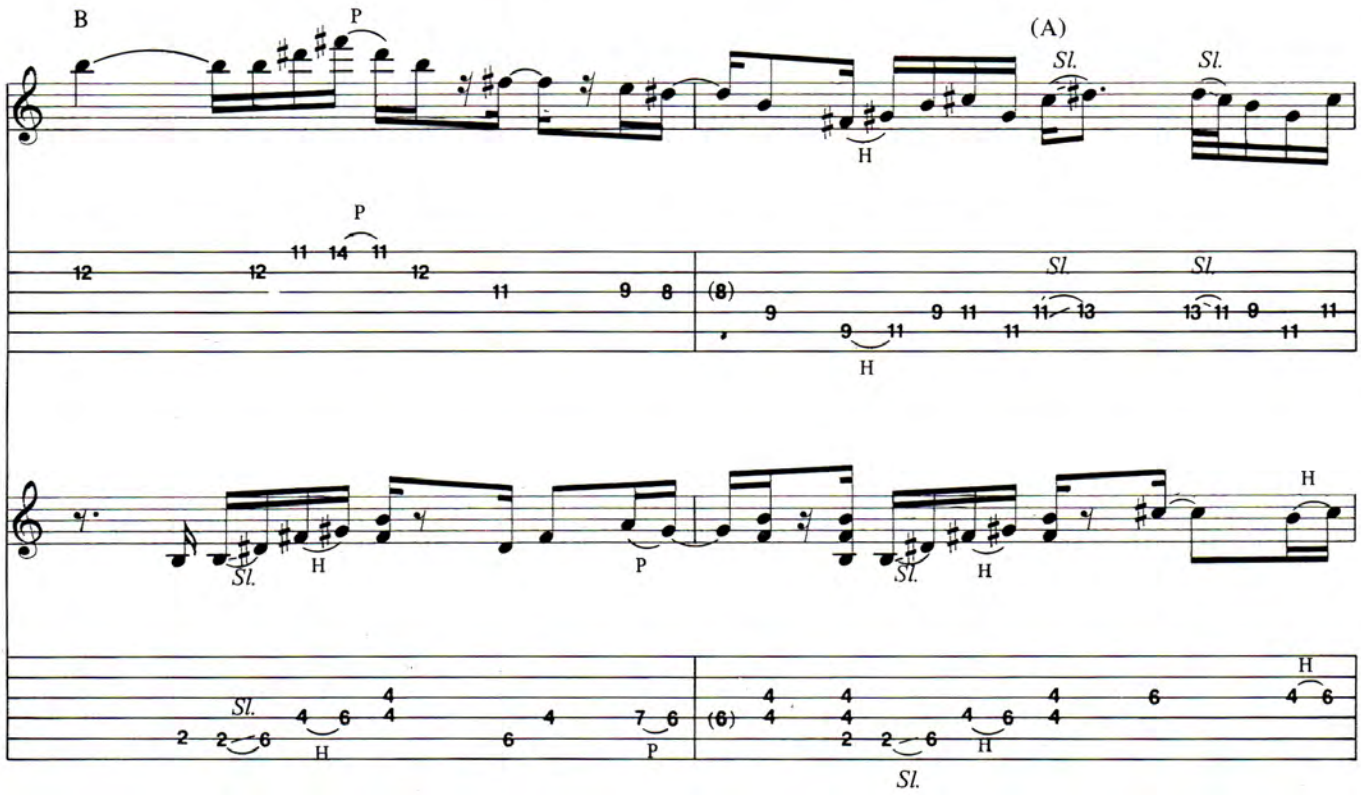
Sl.


E
Full
D/E
A.H.
(Semi - harmonic)
Full
Full
8va
Sl.
Full
A.H.
Full
Full
Sl.
Sl.
P
V
Sl.
Sl.
Sl.
Sl.
P
Sl.
Sl.


B
P
(A)
Sl.
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H
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H
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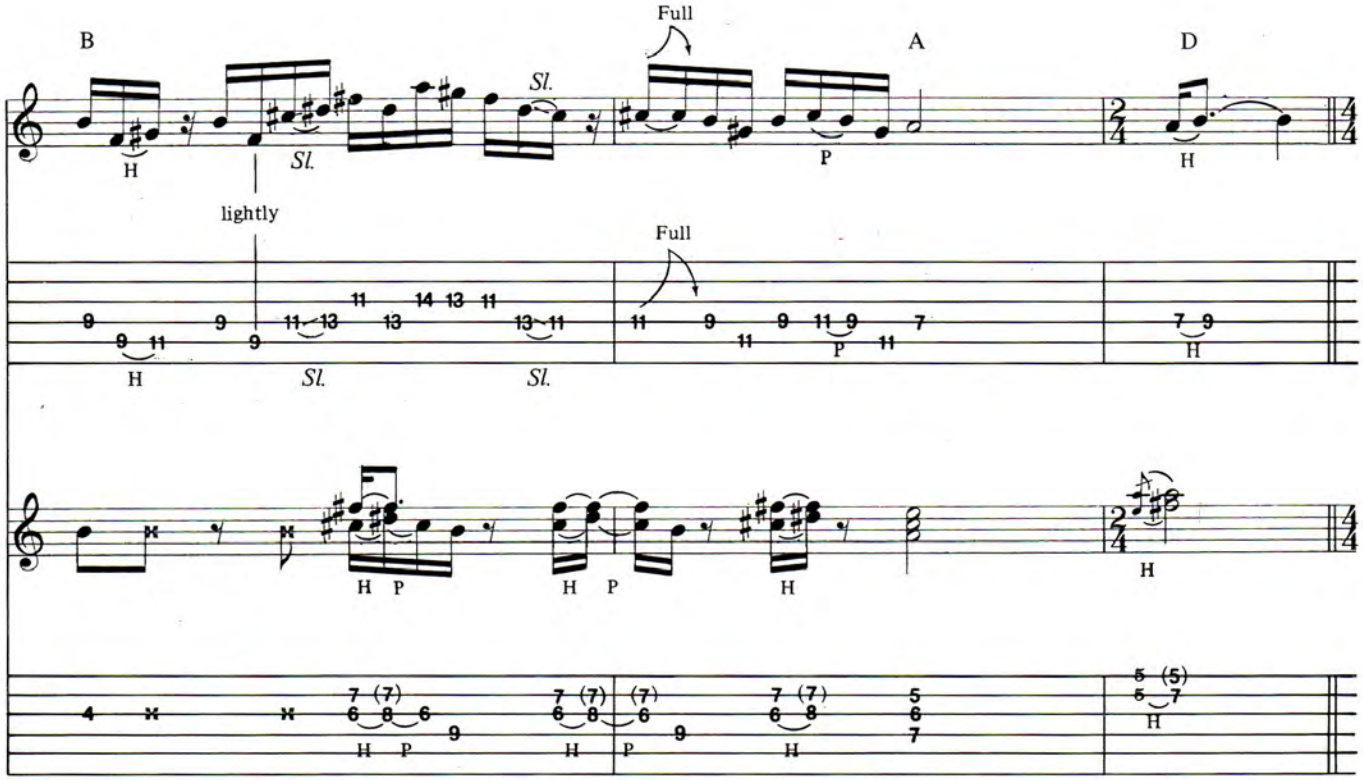
B
Full
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P
H
lightly
Full
H
Sl.
Sl.
P
H
H P
H P
H
H
H P
H
P
H
H

3rd Verse
Repeat Guit. 1 Fig. 2, Guit. 2 Fig. 1

G F

Com - ic book col - ors all on fire,_ a lit - tle rib - bon cry - ing

G F/G G

Le - o - nar - do words from out_of silk__ trom - bones. I__ ring a si - lent bell_ be - neath a show-

G F G F G

er of pearls_ in_ the ea - gle winged pal - ace of__ the Queen_ Chi - nee.

3rd solo
Repeat Guit. 2 Fig 2

G Full Full 1/2 C/G *Slight vib.* G Full P P 1/4 1/2

Full Full 1/2 Full Lightly P P 1/4 1/2

G P Full D *Sl.* P *Sl.* P P *Sl.*

lightly P Full *Sl.* P *Sl.* P P *Sl.*

D *Sl.* *Sl.* P 1/2 P P *Sl.*

Partial mute

Sl. *Sl.* 1/2 P P *Sl.*

(Remainder of jam omitted)

the Vinyl Score

by Buzz Morison

THUNDER SEVEN—Triumph
MCA-5537

Performance: Far-reaching
Hot Spots: *Cool Down* and *Stranger in a Strange Land*
Bottom Line: Expansionist trio heavy rock

Thunder Seven, the latest from what most consider a hard and heavy Canadian trio, proves that Triumph's music is much more than just thunder. Behind this sprawling musical expansion is guitarist Rik Emmett, long recognized as a premiere fretman. Emmett has never sounded better or more adept and all-around skillful as on **Seven**, a rare guitarist with considerable talents, who notably *doesn't* rely on speed and screaming excess to cut thru his band's throb to make his point. He's more concerned with Triumph's sound as a whole and with adding concise, pointed solos and asides that exploit the full range of his guitar and the band's songs. His playing fills every nook and cranny of **Thunder Seven**, whether straight blues soloing on the instrumental *Little Boy Blues*, acoustic colorations on almost every tune, crystalline harmonic chills on the slow appeal of *Rock Out, Rock On*, or tremoloed swirls and corkscrew riffing. And the band's songs match the range of Emmett's playing and include some thick Yes-like vocal harmonies. The clear, ringing music of **Thunder Seven** is a guitarist's delight and a further expansion of Emmett's and Triumph's Canadian invasion.

CENTERFIELD—John Fogerty
Warner Bros. 25203-1

Performance: Urgent and infectious
Hot Spots: *I Can't Help Myself, Mr. Greed, Rock and Roll Girls* and *Searchlight*
Bottom Line: Startlingly fresh and appealing return of Mr. Creedence

As America phased itself out of Vietnam in 1975, John Fogerty was phasing himself out of rock. Now, after a nine year hermitage, the vital mind, voice and guitar of the great Creedence Clearwater Revival has returned with an album full of fundamental rock urgency, revealing his absolute possession by rock 'n' roll. On **Centerfield**, an album for which Fogerty spent years practicing, he does everything—plays everything, including sax and drums; sings everything; wrote, arranged and produced all ten songs. But mostly he plays guitar and sings in his basic, gritty style, as recognizable as reflections in a mirror. This is barebones rock and couldn't be friendlier. From Bayou twang to country sway to howling, gunshot rock, Fogerty's playing is strong and steady on every instrument he's conquered and varies with his homey styles. He carves several deep, lurching solos and shifts his voice from sweet country yodel to coarse growl, elements reborn out of the past. He remains a truly American rocker, revealed in classically American subjects for songs, such as baseball, TV, rock 'n' roll, girls and greed. Oh, it's good to hear that sound again!

WHO'S LAST—The Who
MCA MCA2-8018

Performance: Alternately middle-aged and youthful
Hot Spots: *Who Are You, Long Live Rock* and *Twist and Shout*
Bottom Line: Their age shows but their holiness overwhelms

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AEROSMITH'S GREATEST HITS—Aerosmith
Columbia PC 36865

It's hard to believe, and proof that we're all getting old, but it's been ten years since that scraggly bar band from New Hampshire, Aerosmith, entered the national consciousness with consecutive stud rock hits, *Dream On* and *Walk This Way*. Whether one took to this foursome's raunchy, cocky hard rock or just put up with it on the radio, there was no denying the defiant braggadocio of lead singer Steve Tyler and the loose, strutting confidence of guitarist Joe Perry. It was their 1975 album, **Toys**, that finally gained them popularity after a billion nights on the road, and their leather and axle-grease success story continued with massive tours, the adulation of teens, and a string of singles and albums eventually led to Perry's departure and the band's disintegration. Yet there's still merit in their seven-album streak across the country, and this **Greatest Hits** package keeps the legacy alive, as will an upcoming reunion.

Aerosmith was a swaggering band, from Tyler's posing, screams and big-lipped resemblance to Mick Jagger, to Perry's dirty, blues-based fretwork that drove the brutal, bass-heavy riffs home. Songs like *Sweet Emotion* and *Back in the Saddle* were throbbing beasts twisted around deeply planted lines that Perry angered with his loose variations. They flew highest when in the rebellious party mode of *Walk This Way*, but they also won ears with more dramatic odes, like the Zeppelinish *Dream On*. Still, it was the mush of guitar and voices on 1977's *Draw the Line* that showed them as true bar circuit denizens. Songs featuring Perry's guitar partner Brad Whitford make one realize Aerosmith was much more than Steven Tyler and company. It was just about over when the band appeared in the film of **Sgt. Pepper** doing a brazen, sneering version of, ironically, *Come Together*. This collection does a good job of reminding us of this typically American band.

The Who's decision to retire manifests itself in the band's fashions for their final tour—bedecked in fancy linen suits and with close-cropped hair, their natural rebelliousness had been replaced. It looked as if performing had become a job. As a final "token of appreciation" the band issued this two-record collection from that last American tour, and the music also reveals a band at *work* rather than play, though the eternal youth of Pete Townsend overcomes much of what had become a routine performance. The oldest songs are the most perfunctorily played, as if the fellas couldn't relate to music almost twenty years old. When they finally begin to have fun on *Boris the Spider*, *Who Are You* and *Long Live Rock*, the energy and spunk returns. There are better performances of all these tunes in the Who archives (except the "previously unreleased" rousing closer *Twist and Shout*), but as a final record of a middle-aged band still able to get it up, **Who's Last** is worthy. As the band's obvious loss of affection for *Pinball Wizard*, *See Me, Feel Me* from **Tommy** reveal, **Who's Last** is a rather uninspired but totally appropriate epilogue.

'74 JAILBREAK—AC/DC
Alantic 7 80178-1-Y

Performance:	Amazingly soulful
Hot Spots:	*Jailbreak* and *Show Business*
Bottom Line:	Interesting peak at AC/DC's roots

The five cuts on this twenty-four minute Ep originally were released in Australia in 1975 and '76, long before this band's

wail breached our shores, and it offers an interesting glimpse at AC/DC's blues and soul roots. This stuff is pre-speed and volume, from before singer Bon Scott's decline, and it's rowdy, playful, hip-shaking jive. *Jailbreak* is a growling, funky rocker suspended from a dynamite chorus riff that has more than a little Doors-like drama. *You Ain't Got a Hold on Me* is a simple, soulful song, featuring a fluent, intelligent Angus Young foray. *Show Business* is pure blues boogie, a humorous jam that Scott elevates with shouting, boozy conviction. Side two's *Soul Stripper* finds Angus building a long solo in an uncharacteristically trebly, sharp tone over a shaking *I'm a Man*-kind of percussive romp. And the finale, an energetic, angry version of the blues classic *Baby Please Don't Go*, contains an early Angus exhibition of metal guitar tricks. This is raw, ripping rock most valuable in showing the great distance this band from down under has traveled musically.

WARMING UP TO THE ICE AGE—
John Hiatt
Geffen GHS 24055

Performance: Brutally true-to-life
Hot Spots: *The Usual, The Crush, She Said the Same Things to Me, Zero House* and *I Got a Gun*
Bottom Line: A rocking step beyond nerdiness

John Hiatt has earned critical acclaim with his desperate, novel rock, in the Elvis Costello and Graham Parker vein, pumping out records and managing airplay. But Mr. Hiatt, he's no star. **Warming Up to the Ice Age** should get him a more central spot in the rock heirarchy as he abandons thin-lipped nerdiness for brutal, biting rock and thick, throbbing soul. The opener, *The Usual*, should be enough to convince anyone, as Hiatt's hacksaw guitar burrows into his hot emotions with a fierceness unmatched on any recent recordings, as he screams "I'll have the usual!" Then there's the snide sneer and bark of his grand pronouncement that *I'm a Real Man* and the flippant rhythm guitar and screeching vocal interchange on his warning that *She Said the Same Things to Me*. The wry humor and knowing twists in Hiatt's rubbery vocals are as important to the emotional slice of his songs as their heavy rhythm centers and the astute, soulful production of Nashville's Norbert Putnam. And to top things off, Hiatt's guitar playing is gutsier than ever. At last Hiatt has matched his clever, true-life sensibility with wrenching, hip-shaking music, to create a bruising record.

FIERCE HEART—Fierce Heart
Atlantic/Mirage 7 90235-1

Performance: Basic, practiced hard rock indulgence
Hot Spots: *Out for Blood* and *Never Gonna Make Me Cry*
Bottom Line: The birth of a guitar hero

You've heard the stories, it's the dream of every struggling band—mail in your demo tape and get signed to a big-bucks deal. This time it's for real. Fierce Heart, which is really just singer/bassist Larry Elkins and guitar demon Rex Carroll, put together a set of songs and wowed 'em at Atlantic and the rest is (as yet unwritten) history. The pair play no-frills hard rock, clean, raucous music that is rather ordinary except for the perfection they bring to their passion and for Carroll's maniac guitar. He's given plenty of room to stretch out and exhibit his extensive chops, starting with the album's *Eruption*-styled opener, *Echoes*, and working his way through to the requisite steel-stringed acoustic and crying dual guitar solo behind the slow *Never Gonna Make Me Cry*. His ornate, trick-filled soloing and athletic riffing are more than enough to overcome cliched lyrics and Elkins' impersonal shouting. It's these guys' fervor and the flash of Carroll's guitar that impresses, and the signing of this band out of demoland may mean the birth of a new guitar hero.

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GONE TOO FAR—Widow
Albatross/CBS Associated BYZ 39888

Performance: Bitchy
Hot Spots: *Too Late* and *Get the Message*
Bottom Line: Tough rock from a Seattle siren

Despite the success of strutting belter Pat Benatar, there are relatively few gals trying to climb aboard her hard pop-rock bandwagon. Widow, a fivesome from the fog in Seattle, is the latest band to make a run, flaunting the throaty vocals and snarling features of blond vixen Robin Taylor. The band's fare is straight hard rock, careening chorus hooks and gutty, shaking guitar grind sprinkled with pop touches. Uniformly slashing, **Gone Too Far** is a set highlighted by Karl van der Velden's infrequent dive-bomb guitar solos and Taylor's claws-exposed yelling. But this debut seems a bit under the rein, the songs' "don't-tread-on-Robin" verse sections are cautious and only kick in on the more romping choruses. *Too Late* and *Get the Message,* written by Taylor and her partners, are two on which van der Velden's guitar sustains the momentum. Taylor may have the savvy and style to scale the rock walls, but Widow needs to steer clear of hard rock cliches and formulas, double their energy and choose either the Benatar or Joan Jett road to infamy.

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PLUGGING IN

by Bob Rose

Bob Rose is a prominent New York studio guitarist who has worked with Todd Rundgren and Robert Gordon.

DOD 944 CHAIN REACTION EFFECTS UNIT
List Price $699.00

The 944 Chain Reaction by DOD combines four effects in one package. These are: Distortion, Chorus/Flanger, Digital Delay and Parametric Equalizer. All of these effects are housed in one unit that can be rack mounted or sit on top of your amplifier. The Chain Reaction also comes with a footpedal which allows you to turn on the effects, an infinite repeat, or bypass the whole unit.

I find it necessary to describe each effect separately as I feel differently about each one. This should help you to get an overall picture of the Chain Reaction.

My favorite effect is the Digital Delay, which is very warm sounding. It goes from 50 msec to 1000 msec (a lot of delay). It has controls for mix, repeats and amount of delay. It also has a very readable LED to show how much delay is being used. Due to the ease of use and the great sound I feel a bravo is in order for the DDL.

The Flanger/Chorus circuit is also quite adequate. The controls include: speed, width, delay regeneration. With this circuit you can obtain your regulation flanging and chorusing sounds. I liked the sounds that I got. They were warm and thick-sounding. They also blended well when used in conjunction with some of the other effects.

The Heavy Metal Distortion section of the Chain Reaction left a lot to be desired. It has the following controls: Distortion amount, High Boost, Low Boost and Level. My complaint here is . . . I just don't like the sound! All of the distorted sounds I got sounded like a cheap fuzz-tone. Manipulating the amounts of highs and lows didn't help very much. The only somewhat usable sounds I got were when I added chorusing and some equalization to the Distortion.

Lastly, the 944 includes a Parametric Equalizer. Contrary to popular belief, this is not an equalizer that comes in an ambulance. This equalizer allows you to choose which frequencies you wish to change, and then you can either cut or boost them. This effect also has its own level control. I found the EQ helpful when dealing with sounds that I needed to change (such as the Distortion). It is useful if you like to experiment with many different sounds. I like the fact that the EQ has its own volume control. This means that if you are using it to boost something like distortion, you come down in volume when the circuit is turned off.

The DOD Chain Reaction comes with a footpedal that turns each section on and off. This allows you to use any combination of effects. On the rear panel of the 944 are inputs and outputs for each effect, which allows you to patch other effects into the chain. It is important, when trying this device out, to try the effects in different combinations. As they are all in one package, you should like the sounds of the individual effects, as well as the various combinations.

The list price of the 944 is $699.00. If you were to buy comparable effects separately they would cost more. I feel that the Digital Delay section alone is comparable to units that sell for around $500.00. If you like the sound of all the sections and their combinations, this is a good buy. But be careful. If you don't like some of the sounds, you could be making a mistake. Since I liked three out of the four sections, and the price is fair, I rate the Chain Reaction four out of five.

1 2 3 4 5

PEAVEY RENOWN AMPLIFIER
List Price $700.00

1 2 3 4 5

The Renown is a two channel Peavey amplifier rated at 160 watts RMS. It contains two 12" "Scorpion" speakers, and comes with a footswitch that allows you to combine the channels, as well as turn the reverb on and off.

The "Renown" has two separate equalization circuits. They are active and passive respectively. The passive circuit works in conjunction with the overdrive channel of the amp. The controls are low, high, shift and paramid (this seems to be midrange). This section also has a brightness boost. The active eq has controls for low, midrange, high and presence. The high control has a pull switch which is used to fatten the sound. The Midrange dial has a function to either thin out or fatten the sound.

Both channels on the amp have pre and post volume controls. These are regular and master volume controls. The distortion control on the overdrive channel is called "Saturation." Combining this with the post and pre volumes allows the player to get a singing distortion along with power chords, etc.

I am very impressed with this amp. It is one of the best sounding clean amps that I have played in a long time. When playing my Telecaster through the clean channel, I got the type of warm sound that is so rare in today's amps. Fiddling with the pre and post volume controls allowed for all kinds of sustain. The EQ circuit that works with the clean channel added nice subtle nuances.

The store that I tried this out in told me this is their largest selling amp because Rock 'n' Rollers like the distortion channel so much. I found it to have some good warm sustain along with a lot of the biting overdrive which is great for rock 'n' roll. The EQ circuit that works with this channel is useful when you try different settings.

When you combine both channels on the Renown, all of the controls are active. This means that you have a lot to deal with, and it takes time to figure out what your favorite settings are with both channels on. With two sets of EQ as well as two sets of pre and post volume there is much to contend with.

The amp comes with an effects loop, an external speaker jack, a ground reversal/lift switch, and high and low sensitivity inputs. That is a lot of features in an amp that lists for $700.00. I think this is a wonderful amp for any money, because of its teriffic sound and very complete controls. I rate it five out of five. Thanx to Manny's for providing off-the-shelf equipment.

On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

Washburn Tour 24 Guitar with WONDERBAR Tremolo $698 list

The first thing I noticed about the Washburn Tour 24 is its striking appearance—a deep black Tele style guitar with red binding that is almost dayglo in intensity. This is definitely a guitar for the stage.

The Tour 24 is finished in a high gloss black with the black as deep as any finish I've seen. In addition to the red binding around the top, there are inner laminates of black-red purling about ¼" in width. The heavy binding has the striking effect of outlining the body and is very effective. In addition to the body, the neck is bound with red binding and the black fingerboard is appointed with red position dots.

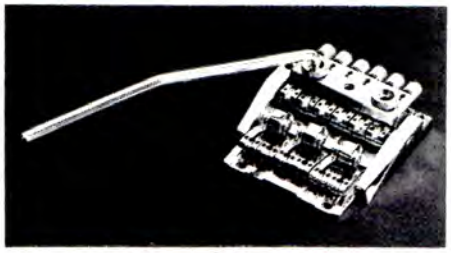
The Tour 24 has rear mounted controls and a rear contour for comfort. The 21-fret neck is a four point bolt-on, and the neck-to-body fit is very good. The body is constructed of ash and the neck is maple, resulting in a guitar that is medium-heavy in weight.

The electronics on the Tour 24 consist of two humbuckers, a three-position toggle switch, and master volume and tone. Played in a clean mode, the Tour 24 sounds a bit lifeless, but at high volume the guitar really sounds good. The heavy weight of the instrument combined with these pickups produce a good high volume rock 'n' roll or heavy metal sound.

The neck on the Tour 24 is nicely shaped, but a bit on the meaty side. The neck is trued well and the frets are nicely levelled, but the side bevel on the frets was brought in too far, wasting usable fret width. The guitar is set up well and plays nicely all over the neck.

Additional appointments include Gotoh tuning machines and black hardware.

WONDERBAR TREMOLO SYSTEM



This Tour 24 is the first guitar I have seen featuring the new Washburn Wonderbar Tremolo, which has been heavily advertised in recent months. Ads for the Wonderbar claim this bridge solves the problems that still remain with other hi-tech tremolo systems and the Tour 24 was a great chance to check it out.

At first glance, the Wonderbar seems to have an endless amount of saddles, rollers and allen screws, but soon things begin to make sense. At the front of the bridge is a row of six saddles with stainless steel string rollers and individual height adjustments for each saddle. Each pair of saddles has a locking set screw which, when loosened, allows the saddles to slide back and forth for intonation adjustment. Behind the main line of saddles are three pairs of tension rollers which maintain good string tension on the saddle rollers, even when the strings begin to go slack. These tension rollers maintain sustain and string tension. Behind the tension rollers are another row of saddles with individual height adjustment. These are the slack adjustment rollers which control the amount of pitch drop for each string. In addition, the Wonderbar has adjustments for the arm height and position, back motion and tension adjustment, and fine tuners.

The main fundamental difference between the Wonderbar and other systems is that the Wonderbar utilizes a torsion bar instead of springs counterbalanced against string tension. The result is a tremolo that won't go out of tune when you break a string or won't cause bass notes to go flat if you are string bending on the treble strings. The unit is remarkably stable. You can't drive the guitar out of tune by leaning your hand against it either.

The only drawback to the torsion bar approach is that it produces a relatively stiff feel. The Wonderbar does not allow you to pull or push up on the bar as much as some other units, but that may be a reasonable tradeoff in exchange for its great tuning stability.

The other drawback to the Wonderbar is the potential for loss of sustain and tone when installed as a replacement bridge. The bridge has not been on the market long enough to fully assess this problem. So until then, one is advised to consider instruments with Wonderbars as standard equipment and judge the instrument as a whole.

A feature of the Wonderbar is its ease of installation. The Wonderbar requires absolutely NO ROUTING and saves the consumer a lot in installation costs. The list price of the Washburn Wonderbar as an accessory is $220.00.

In conclusion, the Washburn Wonderbar is a nice achievement of design and machining and rates a 4. The Washburn Tour 24 is a neat looking rock and roll guitar and earns a 4.

Thanks to Steve Friedman of Guitarman Music, NYC, for providing off-the-shelf instruments.

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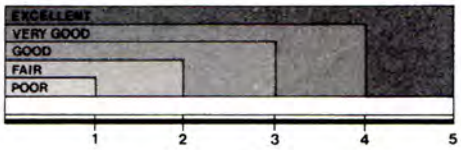

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by Barry Lipman

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N.Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: *Why does my high "E" string have an annoying high-pitched sound to it when played open, but when fretted it sounds fine?—Chris Johnson/Baltimore, Md.*

Answer: Because only the tone of the open string is affected, I am inclined to diagnose this as a case of a worn or an improperly filed nut-slot. On some guitars a string retainer is needed to hold the string down on the nut firmly enough to make a clean tone. If merely pushing the string down behind the nut cleans up the tone, this is probably your problem.

The nut will not ordinarily have any effect on the sound of the fretted notes. But, if it is cut too high it can cause some of the notes on the first few frets to play a little sharp due to excessive stretching of the strings on the way down to the frets.

A nut-slot should cradle a string so that the string is firmly supported at the nut's fretboard edge. To accomplish this, the slot should angle back towards the headstock. The angle of the slot should be approximately half the angle formed by the string as it passes over the nut.

The easiest way to ensure that the string is cradled correctly is by filing a "V" shaped slot. The "V" is best formed with a fine triangular jeweler's file. This will hold strings of virtually any diameter cleanly. The space left below the string at the bottom of the "V" will prevent any dirt that may accumulate from interfering with the vibrations of the open string.

If the slot is too low the open string may hit the first fret, causing a buzz or sizzle. You can tell if the string is too low by pressing it down to the third fret (finger between the second and third frets). There should be a space between the bottom of the string and the top of the second fret. This space should not be more than about half the diameter of the string itself. Sometimes the space can be even smaller, but it must always be there.

On the higher strings on low action setups, the space can be so small it is hard to see. If in doubt, tap the string down onto the first fret while fretting it at the third fret (as described above). You should hear the string hit the fret and will probably see it move slightly.

If you find that one or more strings are too low at the nut, you must remove the nut and shim it up. Then you can file each string down to the proper level. I will explain some of the actual techniques employed in resetting nuts in future columns. ■

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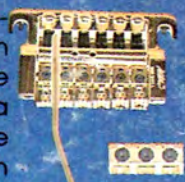

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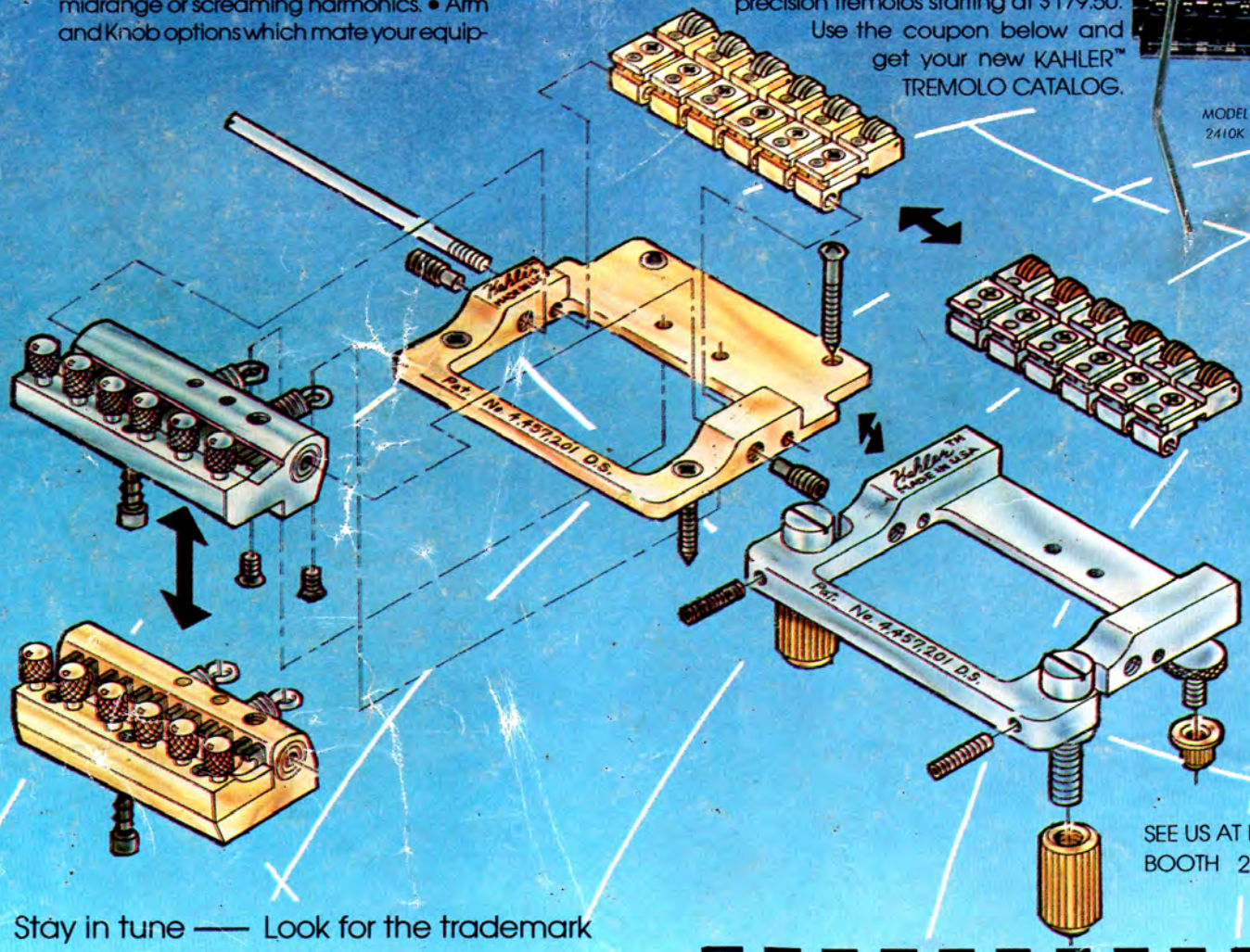

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